VOGUE

TO WEAR WITH
THE NEW FASHIONS
...NEWS IN
ACCESSORIES



NEW
SHOES
AND
STOCKINGS



**ADVANCE
RETAIL
TRADE
EDITION**

Incorporating Vanity Fair
September 15, 1950
Price 50 Cents
in U. S. and Canada
$1.00 All Other Countries
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QUALITY STYLE
CRAFTSMANSHIP

FORSTMANN
100% VIRGIN WOOL
©

Look for this label... it identifies the finest woolens in the world



FORSTMANN WOOLEN COMPANY
PASSAIC, N.J.

VOGUE

Trade Edition September 15

HOW TO USE THIS ISSUE:

plan intensive related accessory / fashion promotions keyed to Vogue's fashion authority plus "what to wear with what" ideas

"New Shoes and Stockings"

Shorter, slimmer fashions focus greater attention on the leg and foot. Your guide to promotable news, these Vogue stories.

"SHOES; TAPERED, DELICATE" (page 127) new narrowed line.

"NEW EXIT LINES—SHOES" (page 166) decorated heels.

"NYLON STOCKINGS..." (page 167).

"DAILY NEWS IN BROWN" (page 168) "new suit-shoe".

"THEATRE NEWS IN BLACK" (page 169) "light, scalloped shell".

"THE SILKY SHOE FOR THE DINNER COSTUME" (pages 146 and 147).

More Ideas

"SLIM SLIP-SHADOW OF SLIM FASHIONS" (pages 186 and 187).
"SHORT COAT; FITTED COAT" (pages 156 and 157).
"THE NEWS IN PERFUME" (pages 170 and 171) new scents, new packaging.

SEE "VOGUE SAYS" QUOTES ON PAGE 4, THIS TRADE EDITION

"TO WEAR WITH THE NEW FASHIONS

...News in Accessories"

"New accessories are bold, eye-catching, imaginative; they should be imaginatively worn". Relate this important accessory-fashion story throughout your store . . . the features listed below your guide to authoritative new ideas to promote in displays, advertisements and windows.

"ACCESSORIES: FASHION POINTS" (pages 122 through 127) new sizes, new shapes, new ways to wear "the bold jewel", "the longer glove worn crushed", "the oversized muff", "the tapered shoe", "the bag in little luggage shape", "the blouse top".

"TO ADD TO RUST" (page 150) accessory ideas in "a run of blending (not matching) tones".

"TO ADD TO PURPLE" (page 151) accent suggestions in "black, and the components of purple—blue, red (the rosy tones from wine to pink)".

"TO ADD TO SANKA BROWN" (page 152) more accessory-colour ideas "clear turquoise, blue, green. To add: no exact match, but all brown kin, from varnish-yellow to smoke-grey".

"TO ADD TO BLUE" (page 153) new colour combinations. Perhaps, "the browns and goldens".

"NEW EARRINGS GLITTER IN NEW SHAPES" (page 161).

"ACCESSORIES: ACCORDING TO SCHEDULE" (pages 176 through 179) four costumes and their shoe-handbag choices.

"Second Look at Paris"

Further silhouette, colour and fabric news from the Paris winter openings, first reported in September 1 Vogue (see pages 128 through 139).

"VOGUE'S EYE VIEW OF A SURE FASHION" (page 121).

"VOGUE PATTERNS FROM THE PARIS COUTURE" (pages 172 through 175).

Quote VOGUE
and *sell*
these fashion stories from the
September 15 Issue
in advertising, displays, and sales training.

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VOGUE IS PUBLISHED SEMI-MONTHLY, EXCEPT FOR THE MONTHS OF JANUARY, JUNE, JULY AND DECEMBER, WHEN IT IS PUBLISHED MONTHLY, BY THE CONDÉ NAST PUBLICATIONS INC., BOSTON POST ROAD, GREENWICH, CONNECTICUT. EDITORIAL AND ADVERTISING OFFICES: 420 LEXINGTON AVENUE, NEW YORK 17, N. Y. ENTERED AS SECOND-CLASS MATTER AT THE POST OFFICE AT GREENWICH, CONNECTICUT, UNDER THE ACT OF MARCH 3, 1879. THE TRADE EDITION OF VOGUE IS AVAILABLE TO RETAILERS AND MANUFACTURERS OF WOMEN'S READY-TO-WEAR APPAREL AND ACCESSORIES BY SUBSCRIPTION PLACED DIRECT WITH THE PUBLISHER.

TRADE EDITION SUBSCRIPTION RATES:
$10.00 FOR 2 YEARS, $6.00 FOR 1 YEAR
TO POINTS OUTSIDE CANADA, U.S.A. AND POSSESSIONS:
$15.00 PER YEAR

ADDRESS TRADE DEPARTMENT, GREENWICH, CONNECTICUT, FOR QUANTITY RATES

VOGUE, SEPTEMBER 15, 1950, VOL. 116, NO. 5

Accessory Plan, 1950

Will your store successfully promote accessories that, this year, are strong enough to stand on their own?

Have you a special plan for shoes, handbags, small furs, jewellery, stocks, blouses, gloves, scarfs?

Here, Vogue reviews key fashion points and the store divisions that project them . . . a suggested guide for more intensive accessory promotion right through the winter season.

BUYERS

ACCESSORY BUYERS . . .

New accessories can be strong enough to make their own fashion point if they include:

GLOVES—the longer glove *worn crushed below the shorter sleeve, the* short glove *in fresh colours and textures.*

HANDBAGS—in a new neat size that Vogue calls "little luggage"*—in leathers and fabrics for every need.*

JEWELS—earrings, pins and clips that are larger with a feeling of three dimensions, colour *in stones as well as a continuance of* pearls *in all lengths and* clear stones *for pure glitter with grey.*

FURS—the "oversized" muff, the many other small furs*—bibs, scarfs, ropes, stoles, hats, gloves.*

BLOUSES—the major point in the separates story now that skirts are held to narrow lines—to be worn as the background for a wonderful jewel.

See Vogue's Accessory Charts August 15 and September 1 Trade Editions for detailed accessory suggestions.

SHOE BUYERS . . .

Shoes in *wine, red* and *plum tones* (now basic colours), the *tapered shoe,* shoes with new *heel interest* as well as *brown* with new importance, the *gold shell* shoe.

READY-TO-WEAR BUYERS . . .

Accessories can help to promote and sell ready-to-wear if they are easily accessible to your salespeople. Perhaps a completely stocked accessory counter cannot be a part of your department, but it will be helpful to your salespeople if they can show the crushed longer glove with the shorter-sleeved coat, the huge fur muff with the neat, simple suit and other accessories that help to accent the new merchandise in your stocks.

ADVERTISING

Accessories this year can be promoted particularly well because they are important enough to advertise in an interesting way by themselves, and can be stressed more than ever as a way to give real fashion authority to ready-to-wear advertising.

In this issue, Vogue shows accessories both as focal points and as a part of the complete costume. Both ideas can be used in your own accessory advertising. Let your fashion advertisements stimulate more accessory and ready-to-wear sales by making your customers realize that your store has the right merchandise and knows how it can be worn.

Through carefully-planned advertisements, help your customers to see the possibility of the many colours that are a part of good fashions for 1950. Through well-planned put-togetherness bright colours can represent the same beautiful taste that the more subdued navy blue and black do, and the subdued colours can be backgrounds for exciting big jewels, new small furs, the other new accessories.

In your advertising, use:

Fashion ideas from the pages of Vogue to give your merchandise authority.

Vogue's Advance Notice of each issue to check your incoming fashion merchandise against Vogue's editorial ideas.

Suggested newspaper advertisements included in Vogue's promotional package which your store will receive if you have an Exclusive Vogue promotion.

DISPLAY

Windows and interior displays, just like advertising pages, can establish the fashion prestige of your store when fashion merchandise is shown with the authority of the right accessories. *How* the accessory is worn should be as carefully studied in windows and interior displays as it is in the pages of each issue of Vogue. Regardless of the idea of the window, whether it is to create fashion prestige for your store or to sell less expensive merchandise in quantity, the display will accomplish the purpose better if it represents *authoritative fashion thinking* to your customer.

Well-planned accessories are basic in the dollar profit of fashion as well as in the good taste of fashion. In a season when fashion needs a particularly careful definition because it is more colourful than usual, includes more varied silhouettes, lengths, particular points of interest—the accessory may often be an *aid* to selling the ready-to-wear that is displayed.

Let your windows establish the fashion authority of your store. Let them tell first fashion ideas your salespeople will retell your customers.

In your displays, use:

The pages of Vogue to give you "what to wear with what" information, background ideas.

"Vogue Says" quote cards, available without charge. (See page 4, this Trade Edition).

Suggested display ideas included in Vogue's promotional package which your store will receive if you have an Exclusive Vogue promotion.

SALESPEOPLE

Fashion authority should be one of your most important helps to successful selling. The kind of dress or coat that is becoming to your customer is no more important than *how* she will wear it, particularly in a season when accessories are as important as they are this year.

If you are selling in the accessory department you will, of course, want to talk about the bold jewel, the longer glove worn crushed, new colours, and the many other points of fashion interest that Vogue shows in its early autumn issues. But, too, you will want to tell your customers how these new accessories should be worn, how they are related to the costume. Watch each issue of Vogue and use "Vogue Says" quotes to help you to make accessories an integral part of your customer's wardrobe rather than single items in it.

If you are selling ready-to-wear, let accessories help you to stress and define the new fashion. Perhaps the long crushed glove below the shorter coat sleeve will make it seem more wearable, practical. The right bold jewel may do a great deal for a neckline that would otherwise be trying to wear. Know the new accessories that may be found in your store and include them, whenever possible, in your selling of fashion. Refer to the pages of each issue of Vogue for help in telling your customers a complete story of what-to-wear-with-what.

Salespeople of both ready-to-wear and accessory departments can act as the final word to interpret the advertising, window and interior displays that establish your store's fashion prestige. Let Vogue help you and your store to be the fashion authority in your city.

To sell fashion, quote VOGUE

Use these quotations in your advertising and/or on window or departmental cards.

THESE "VOGUE SAYS" CARDS MAY BE ORDERED WITHOUT CHARGE

a. on 16" x 20" unmounted display sheets *b. on 12" x 15" mounted display sheets* *c. on 5" x 7" tent cards for counters*

Check the number and type of each card wanted and return this coupon to us, please (9/15)

YOUR RELEASE DATE: SEPTEMBER 15TH

VOGUE SAYS: *"Bag—little luggage shape"* *a* ☐ *b* ☐ *c* ☐

VOGUE SAYS: *"Shoes—tapered, delicate"* *a* ☐ *b* ☐ *c* ☐

VOGUE SAYS: *"Your perfume—your signature"* *a* ☐ *b* ☐ *c* ☐

VOGUE SAYS: *"Gloves—longer, worn crushed"* *a* ☐ *b* ☐ *c* ☐

VOGUE SAYS: *"Jewels—bold, new places"* *a* ☐ *b* ☐ *c* ☐

VOGUE SAYS: *"Blouse top—important, detailed"* *a* ☐ *b* ☐ *c* ☐

VOGUE SAYS: *"Muff—oversized"* *a* ☐ *b* ☐ *c* ☐

VOGUE SAYS: *"Decorated stockings—news of the season"* *a* ☐ *b* ☐ *c* ☐

VOGUE SAYS: *"To add to purple—black, blue, rosy tones"* *a* ☐ *b* ☐ *c* ☐

VOGUE SAYS: *"To add to blue—browns and goldens"* *a* ☐ *b* ☐ *c* ☐

NAME_____ STORE NAME_____

ADDRESS_____ CITY_____ STATE_____

Vogue Merchandising Service, 420 Lexington Avenue, New York 17, N. Y.

To sell accessories

VOGUE SAYS: "Huge rhinestone ring—new proportion"
VOGUE SAYS: "Bold jewellery—on your cuff"
VOGUE SAYS: "Costume jewellery—stones mixed, textures mixed"
VOGUE SAYS: "Earring shapes—the long, the wide"
VOGUE SAYS: "Earrings—rain drops of rhinestones"
VOGUE SAYS: "New earrings—some part movable"
VOGUE SAYS: "The blouse—major point with narrow rod skirts"
VOGUE SAYS: "Your blouse—definite part of the costume"
VOGUE SAYS: "Bulky stole—against a narrow figure-line"
VOGUE SAYS: "Huge muff—new balance to slender lines"
VOGUE SAYS: "Your umbrella—the skinniest made"
VOGUE SAYS: "Outright new—pigskin gloves crushed high"
VOGUE SAYS: "Wool jersey gloves—tang of warm colour"
VOGUE SAYS: "Alligator bag—a forever investment"
VOGUE SAYS: "Cowhide bag—metal emblem"
VOGUE SAYS: "Calf satchel, leather-lined"

To sell shoes, stockings

VOGUE SAYS: "Tapered shoe—fine line for a pretty foot"
VOGUE SAYS: "The fabric shoe—late-day fashion"
VOGUE SAYS: "Dinner shoe—black velvet"
VOGUE SAYS: "Opera pump—bright black lizard"
VOGUE SAYS: "Wine-red shoe—colour for all colours"
VOGUE SAYS: "A bright shoe, beneath a narrow skirt"
VOGUE SAYS: "Clocked stockings—done in a new fashion"
VOGUE SAYS: "Permanent fluting improves stocking-fit"
VOGUE SAYS: "Late-day stockings—sheer black, new again"

To sell news in colour, fashions in colour

VOGUE SAYS: "To add to rust—blending (not matching) tones"
VOGUE SAYS: "To add to rust—gold, burnt reds, wine reds, browns"
VOGUE SAYS: "To add to Sanka brown—turquoise, blue, green"
VOGUE SAYS: "To blue, add all other blues"
VOGUE SAYS: "Theatre news in black"
VOGUE SAYS: "Daily news in brown"

To sell special silhouettes

DRESSES

VOGUE SAYS: "The chemise dress—easy to wear, easy to fit"
VOGUE SAYS: "Draped tunic dress—no wider than a person"
VOGUE SAYS: "Bell-shaped skirt—outstanding for evening"
VOGUE SAYS: "Late-afternoon news—the jutting line of tunics"

LINGERIE

VOGUE SAYS: "Slim slip—shadow of slim fashions"
VOGUE SAYS: "The trumpet skirt in slips"
VOGUE SAYS: "Slim slips—eased for walking"

HATS

VOGUE SAYS: "Late-day hat—a curve of velvet"
VOGUE SAYS: "Bright velours helmet"
VOGUE SAYS: "Small hat—black with a bit of jewelling"

To sell coats, suits, dresses

VOGUE SAYS: "Fitted coat—city tradition"
VOGUE SAYS: "Short coat—town coat"
VOGUE SAYS: "Town coat—brightly checked"
VOGUE SAYS: "Slim-line suit—busy-life treasure"
VOGUE SAYS: "Flannel suit—narrow line, velvet touch"
VOGUE SAYS: "Knitted suit—a born traveller"
VOGUE SAYS: "Fur-lined suit—city/country idea"
VOGUE SAYS: "Sheath and jacket—dinner costume"

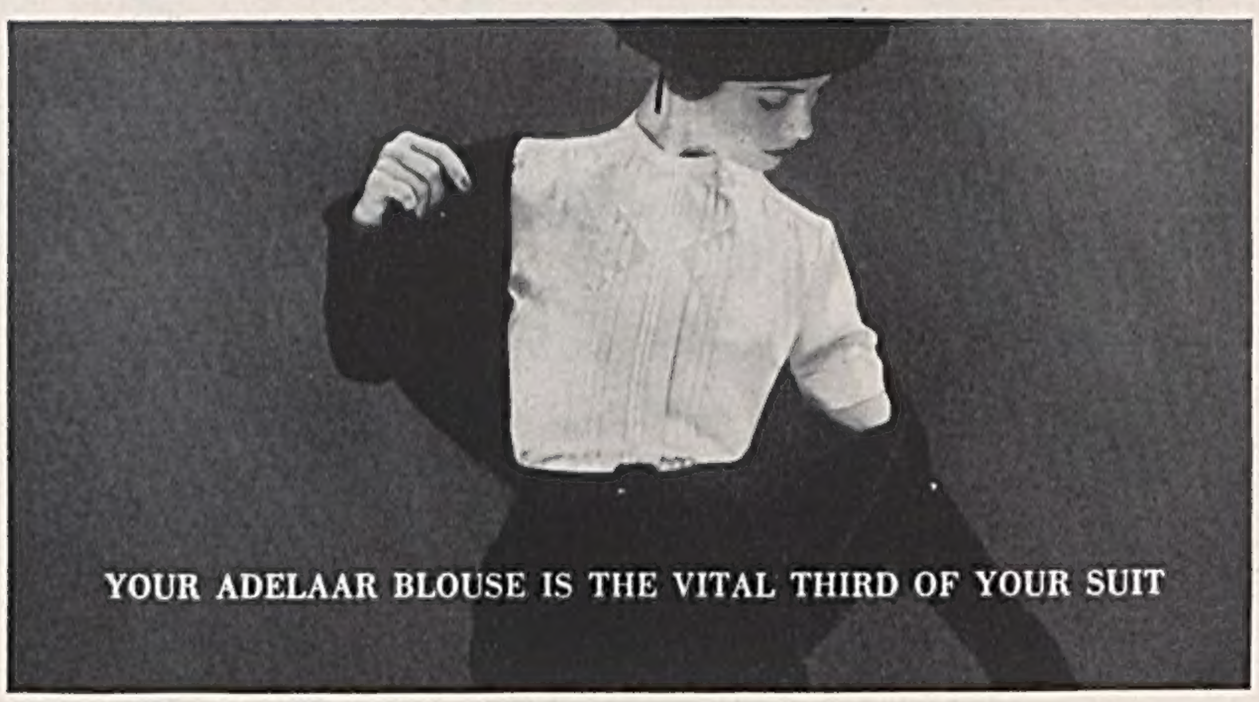


Bolero suit
of midnight blue
wool
warmed with
ink-black
Persian Lamb
from our
Fall Collection of

Made-to-Order Clothes and Hats

on our Fourth Floor

BERGDORF GOODMAN
5th AVE. at 58th ST. • NEW YORK 19
ON THE PLAZA



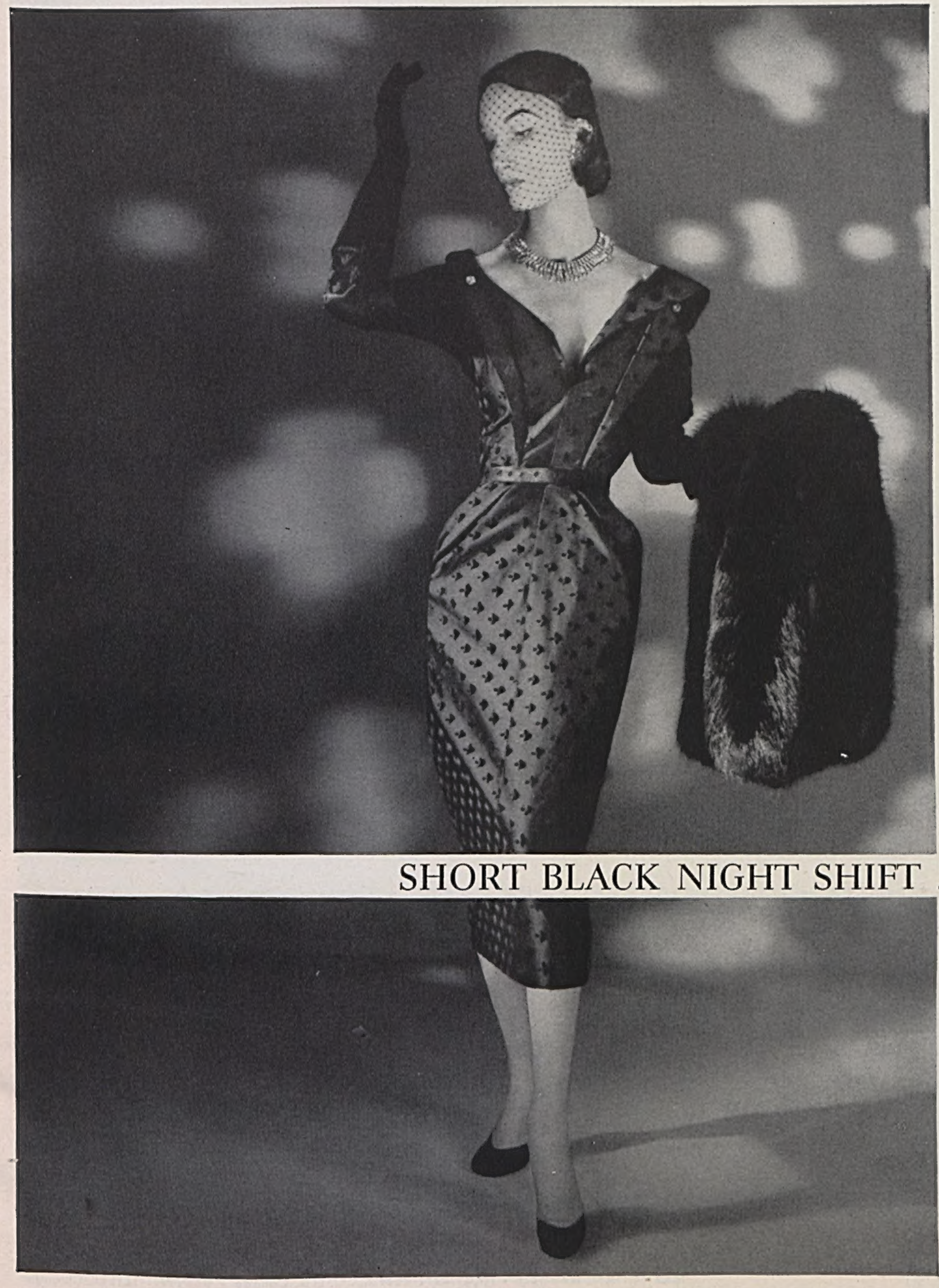
Diamond-cut tucks make this little gem the flawless third of that suit. In two textures: rayon tissue faille to face your suit before-five . . . rayon satin to gleam after-five. The colors in tissue faille are white, eggshell, red, grey, navy, brown, black...in satin, white, eggshell, pink, aqua, bronze, green. Sizes 32 to 38. About $7.95*.

Adelaar



For store nearest you, see Vogue's Buying Guide, pages 212 and 213—or write Adelaar, 525 Seventh Avenue, New York City.

*SLIGHTLY HIGHER IN THE WEST



SHORT BLACK NIGHT SHIFT

BONWIT TELLER

Ben Reig
by Omar Kiam

New York Chicago
Boston White Plains

"Look...Great Lakes Mink!"



HAT—MR. JOHN

JEWELS—SEAMAN SCHEPPS

Glistening cascade of natural pedigreed ranch mink swept into a greatcoat, by Maximilian.

MAXIMILIAN, New York • HOLT RENFREW & CO. LTD., Canada • BONWIT TELLER, Chicago

GREAT LAKES

Great Lakes Mink Association

GREAT MINK

Vogue
September 15th, 1950

VOGUE incorporating Vanity Fair is published semi-monthly except for the months of January, June, July and December, when it is published monthly by The Condé Nast Publications Inc., Boston Post Road, Greenwich, Connecticut. Entered as second-class matter at the Post Office at Greenwich, Connecticut, under the act of March 3rd, 1879. Subscriptions $7.50 a year in U. S. A.

Vol. 116, No. 5
Whole No. 1855
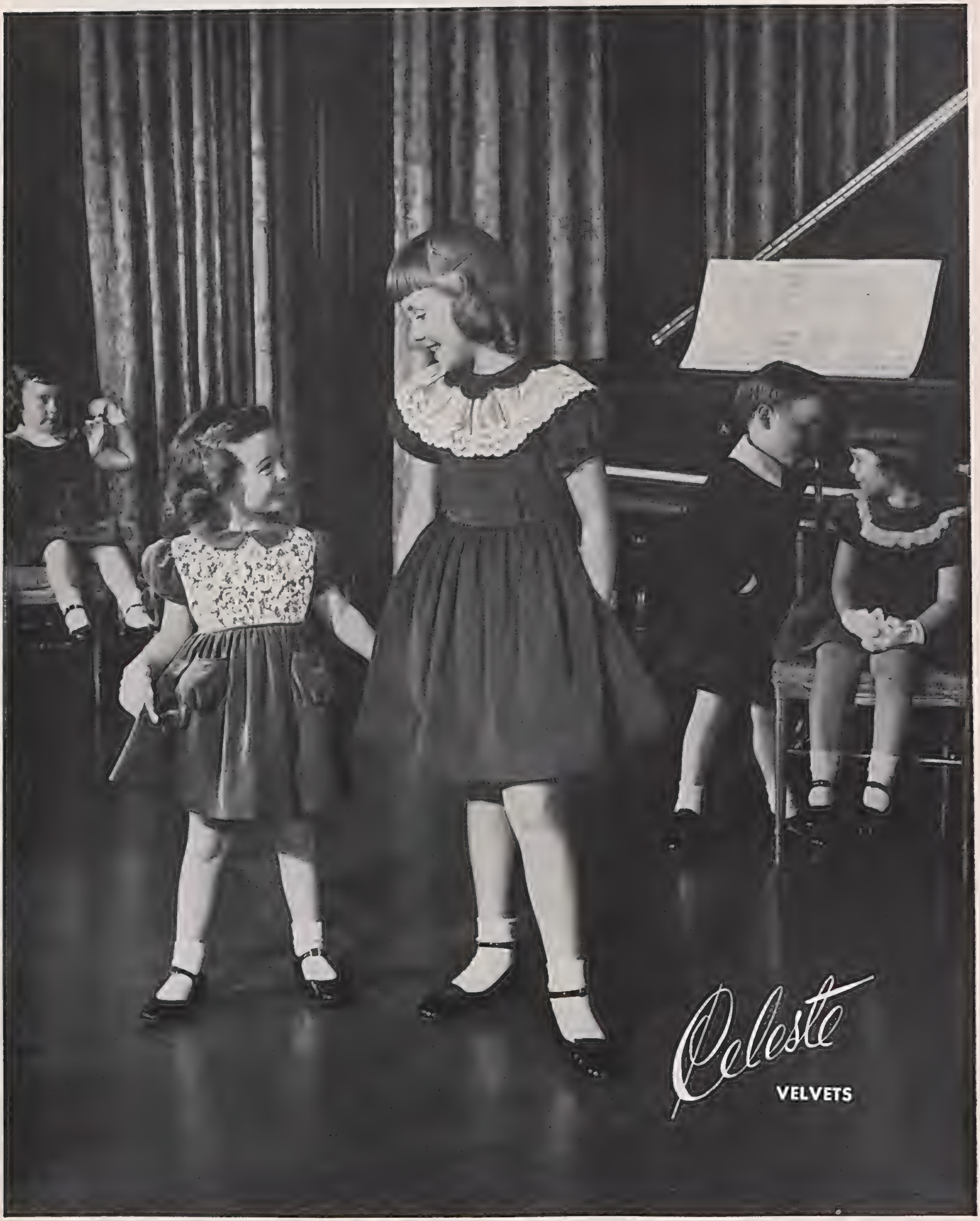


ADROIT

is the word for our two-color expression in yarn-dyed wool. Skirt detailing magically turns out a hip pocket... the back-tied silk taffeta scarf crushed into the neckline. Color duos: oxford and pearl greys, beige and brown, leaf and hunter greens.

Bendel Original for immediate wear, $135.

Henri Bendel
10 WEST 57
NEW YORK 19 NY



Juilliard velveteen in ruby, emerald, sapphire or midnight blue. Left—Bodice of French Alençon all-over lace. 3 to 6x $25—7 to 12 $30.
Right—Collar of embroidered net imported from Switzerland. 3 to 6x $20—7 to 12 $25.
At fine stores or write **Celeste,** dept. V-2, 1350 Broadway, N. Y. C.



B. ALTMAN & CO.

FIFTH AVENUE MU. 9-7000

The One-Button Tailleur

... as only Philip Mangone does it... irreproachably turned out in Pola Stout's beautiful striped worsted... correct to the last fine detail. Navy or black with cocoa stripes, in sizes 10 to 18 185.00

Altman suits, third floor

. . . and at East Orange, White Plains and Manhasset

WRITE, OR PHONE MURRAY HILL 9-7000

that ayres look—



L. S. Ayres & co.

INDIANAPOLIS

Costume by Hattie Carnegie



I never dreamed I'd look this young at my age

- I'd often wondered how I would look as I grew older

. . . wondered how long my skin would remain soft

and smooth and youthful-looking.

But — no need to wonder now . . .

my Revenescence-cared-for-skin belies the years

more beautifully than even I had ever hoped.



as a cream

as a liquid

as a mask

REVENESCENCE

Charles of the Ritz

your blouse is the

VITAL

Your ravishing new suit is only *two-thirds* ravishing—without an exquisite new blouse! Because your blouse is the VITAL THIRD of your costume!

And perfect blouses don't just fall from heaven. They're carefully planned—beginning with the fabric.

Burlington keeps your *complete* costume in mind when we create sturdy, luxurious rayon blouse fabrics in a marvelous color range to bring out *all* the charms of your suit.

Here, Burlington's caressingly soft SOUTHDOWN FLANNEL is complemented (and complimented!) three ways. Bright, dark and neutral blouse fabrics—uniquely styled—make that VITAL THIRD the flattering focus of all your ensembles.

Suit: $40.

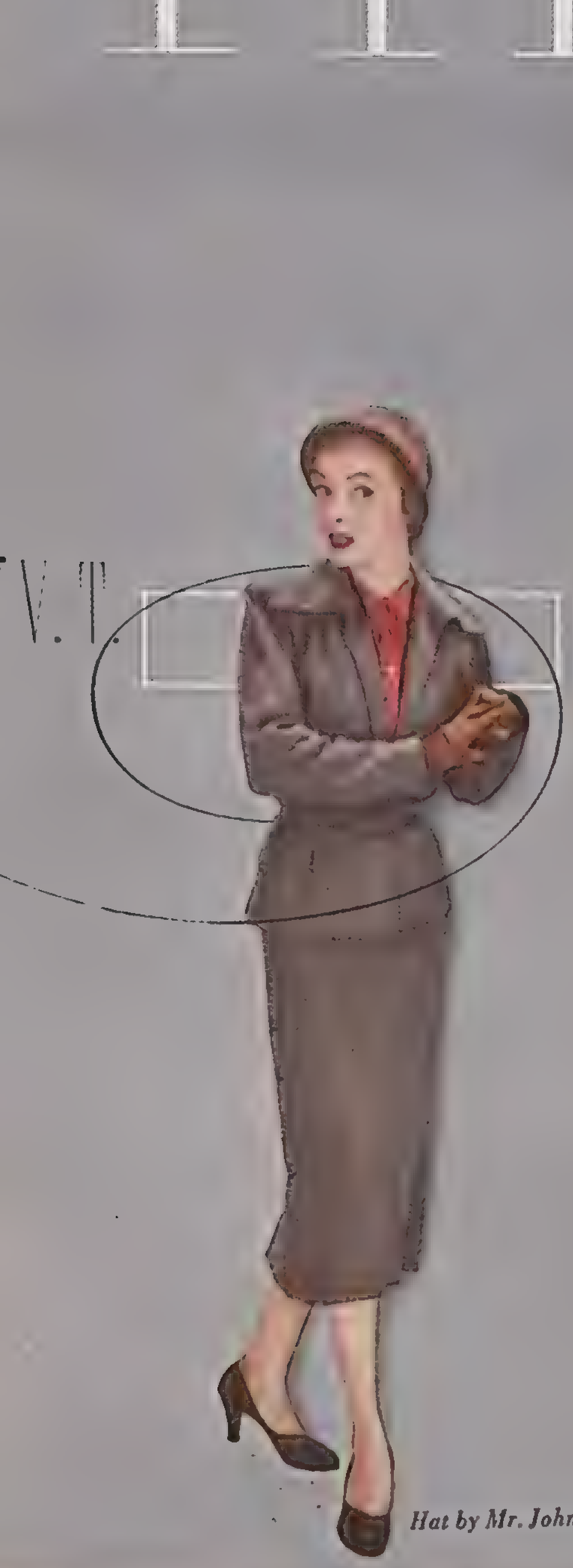
Blouses, in Burlington's WONDERFAILLE, around $6.

NEW YORK CITY, Bloomingdale's;
BALTIMORE, Hutzler Brothers Co.;
BOSTON, Wm. Filene's Sons Co.;
CINCINNATI, The John Shillito Company;
DETROIT, The J. L. Hudson Co.;
INDIANAPOLIS, L. S. Ayres & Company;
MINNEAPOLIS, The Dayton Company;
RICHMOND, Thalhimers.



THIRD*

of your suit



Hat by Mr. John, Inc.



Hat by Mr. John, Inc.

Hat by Chanda

Burlington Mills

"Woven into the Life of America"

BETTER DRESS, BLOUSE & NEGLIGEE FABRICS DIVISION
108 West 39th Street, New York 18, New York

WOMEN'S SUIT, COAT & SPORTSWEAR FABRICS DIVISION
225 West 37th Street, New York 18, New York

Bur-Mil QUALITY

Van Raalte

"BECAUSE YOU LOVE NICE THINGS"

From West to East . . . Granada (for reds, greys); Capri (blues, plum tones); Monte Carlo (greens, golds). All for black or browns, too.

Going places...Van Raalte's newest Forecast Colors...

'Round the world or 'round the town—the newest, nicest shades in nylon are Van Raalte's latest Forecast Colors. Sprightlier, warmer—their tones travel from the soft paleness of *Capri* to gay, glowing *Monte Carlo*, to illusive *Granada*. These are nylons to flatter from hem to heel, to fit with a lovely precision because they're proportioned from top to extra comfortable Flextoe.* At better stores everywhere, from $1.25 a pair.

—and Van Raalte is famous for gloves and underthings, too.



Do your stockings have the Flextoe*?

*®



SAN FRANCISCO • SEATTLE • OAKLAND • LOS ANGELES • BEVERLY HILLS • PASADENA • SANTA BARBARA

THE COLLAR AND CUFF SUIT. Clipped skin-quick, dipped in velvet, it moves on to cocktails with a lavish blouse. (Also try the slick, trouser-pocketed skirt with a velvet camisole!) Forstmann's soft wool, Livona, in black, brown or autumn blue with detachable overlay of matched velvet for the jutting collar and the flaring cuffs. 10 to 18, at a notable 125.00. By Harry Frechtel exclusively for S. F. A's Designer Collections.



THE COLLAR AND CUFF COAT. A coat with this year's particular kind of fullness, slim at the shoulders, widening inch by inch down to the very full hem. A true collar that's throat-hugging, turned over ever so gently. Great cuffs, roundly flared, almost elbow deep. Philip Mangone is the maestro and he uses Forstmann's Velnuva woolen in brash red or strong blue collared and cuffed in boldest black. 10 to 16, 235.00. Designer Collections.



Young... smart... new interpretation of supple,

black
HAMMER
BRAND
Persian Lamb



The lustrous beauty of supple
black HAMMER BRAND
Persian Lamb and Broadtail
inspires fine designers
to create fashions for
smart young women. In
fact, those who *know* always
look for the trademark
that means superb quality,
true and fast color.
soft supple skins
and lustrous fur.

Coat by ARNHEIMER
Hat by Mr. John, Inc.

HERMAN BASCH & CO., INC.
New York World's Largest and Oldest
Processors of Persian Lamb and Broadtail


"The Barrister"
by Jo Copeland of Patullo.
Slim sheath
of sibilant pure silk,
the formality of dark,
dramatic velvet.
Frost Bros.
San Antonio


THE 1950 CADILLAC
HEADLIGHTS
HUDSON'S LEADER IN FASHION
DETROIT LEADER IN INDUSTRY

ON THE NEW SEASON'S COLLECTIONS AT HUDSON'S



Opposite page—IRENE's slender suit silhouette . . . typical of the narrowing look for fall and winter 1950 . . . velvet collar, cut-away jacket, jutting cuffs of POLA STOUT's subtle green and black wool. Sizes 10-16 265.

Left — FREDRICA's gently tapered pyramid silhouette . . . capelet collar on the short three-quarter length coat of luxurious MATARA* Alaska Sealskin. 1295. plus tax

*Reg. Fouke Fur Company



Newton Elkin
FOOTWEAR

Siren Snare . . .

velvety suede imprisoned in braid

by delicate cobweb tracery.

Newton Elkin's new season creation

in black or brown suede.

Titche's of Dallas
TITCHE-GOETTINGER CO.



it's the

Talk-of-the-Town!

. . . a new easy-to-sew Celanese* fabric in Autumn tones!

The fashion world is applauding Townslant†, a newly developed fabric of Celanese* acetate rayon, as the biggest news to hit piece goods counters in seasons. Handsome, light-weight and comfortable! Whether your pattern calls for draping or tailoring, you'll choose Townslant† to give it an important new feeling of elegance. Inexpensively priced, it handles beautifully . . . looks like the most expensive, traditional Fall fabrics. Celanese Corporation of America, New York 16, N. Y.

Celanese* FABRICS . . . WONDERFUL FOR NEARLY EVERYTHING YOU WEAR

*Reg. U. S. Pat. Off. †Trade-mark

PHOTO: BLUMENFELD • FURS: REVILLON

Beautiful

Bryans

...always a shade ahead!

Beautiful

Bryans

...always a shade ahead!

KRAUS creates in contrasts…a radiant plaid and a wonderful plain, both in Miron's worsted flannel. 100% virgin wool. Miron Mills, Inc., 51 Madison Ave., N.Y.



HAT BY SALLY VICTOR

Miron

woolens

ITALIAN ORIGINALS
DESIGNED BY MME GARNETT-
HANDMADE IN HER ATELIER,
PALAZZO COPPEDE, ROME



FRED BAKER

Mme G Garnett

47 EAST 51st STREET, N.Y.



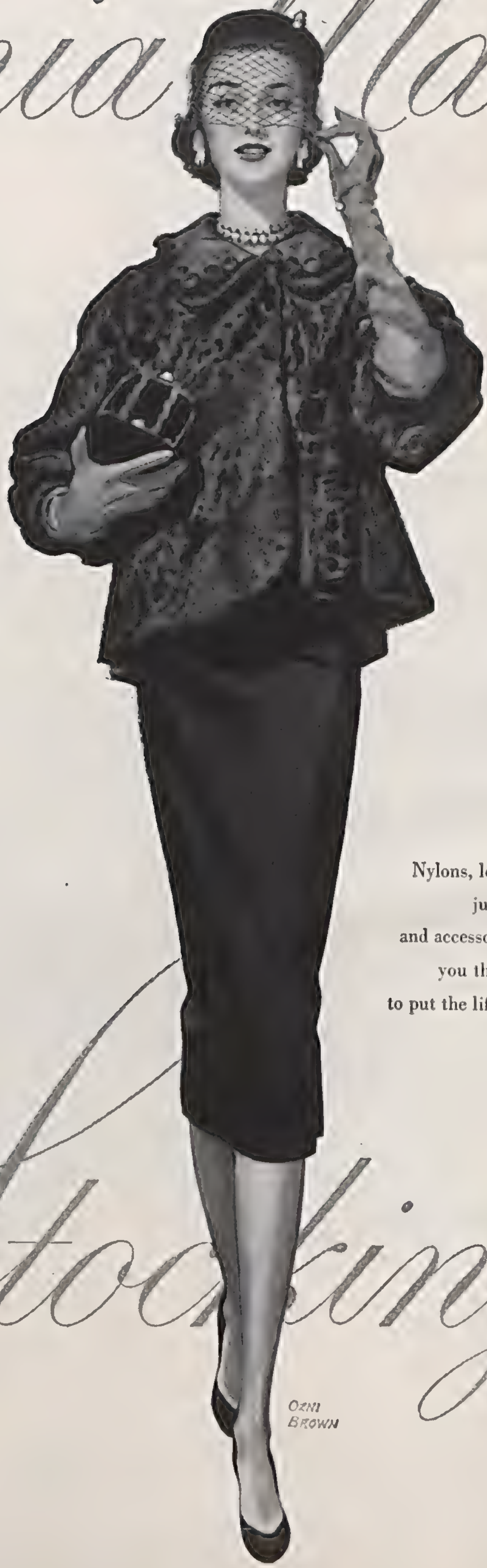
CEIL CHAPMAN

THE DAYTON OVAL ROOM *
MINNEAPOLIS



Photo Blumenfeld
Hat Mr. John

Virginia Maid



Nylons, lovely and sheer, in colors
just right for this fall's clothes
and accessories. Thoughtfully designed to g
you the tranquil poise of assurance—
to put the lift of lightness in your step

Stockings

OZNI
BROWN

Jacket by Maximilian

JULIUS GARFINCKEL & CO.

IN THE NATION'S CAPITAL

RONI BRISSEL

OMAR KIAM OF BEN REIG ACCENTS THE WRAPPED LOOK IN FORMAL BROCADED SATIN . . . MISTS IT WITH BILLOWING NET.



International

Accessory shopping? Consider your handbag . . . most-used, most-noticed accent. Consider this one . . . its great elegance of line crisply defined in black, brown, navy or red calf; or softly stated in black, brown, navy, claret or balenciaga kid suede. Priced, amazingly, about $12.95* . . . lovely because it's leather . . . lovelier because it's International.



*SLIGHTLY HIGHER WEST OF THE ROCKIES · SEE VOGUE'S BUYING GUIDE FOR STORE NEAR YOU OR WRITE INTERNATIONAL LEATHER GOODS CO. • 353 FIFTH AVE., N. Y., OR PHILA. 7, PA.

Carson Pirie Scott & co Chicago

He'll
love you...
he couldn't
love you not
in the
Petal Coif
by John Frederics

Of tangerine velours, faced with black velvet. From Carson's new fall-into-winter millinery collection.



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when the mood is gay...the pump
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The travel coat . . .
to be worn
belted or unbelted
in deep
MATARA*
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they're signed
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Berkshire's Nylace 15s the lovelier 15 denier, 51 gauge Kantrun Nylons with the dainty new lingerie top…now so sheer you can hardly see them. Full-fashioned, dull textured…in Berkshire's Beautiful Blends, the season's newest colors in stockings. And like all Berkshires, Nylace 15s are permanently identified with size, length, and sheerness information to make your additional purchases easier. Stocking color—Tawny Blend.

sheer…
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side-vented coat of Hollander featherlite Russian Broadtail
black or midnight blue-black

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Dinner-to-theatre dress of gleaming black satin, brocaded with velvet and jet.

rhythm step's

latticed shell

Half-'n'-Half

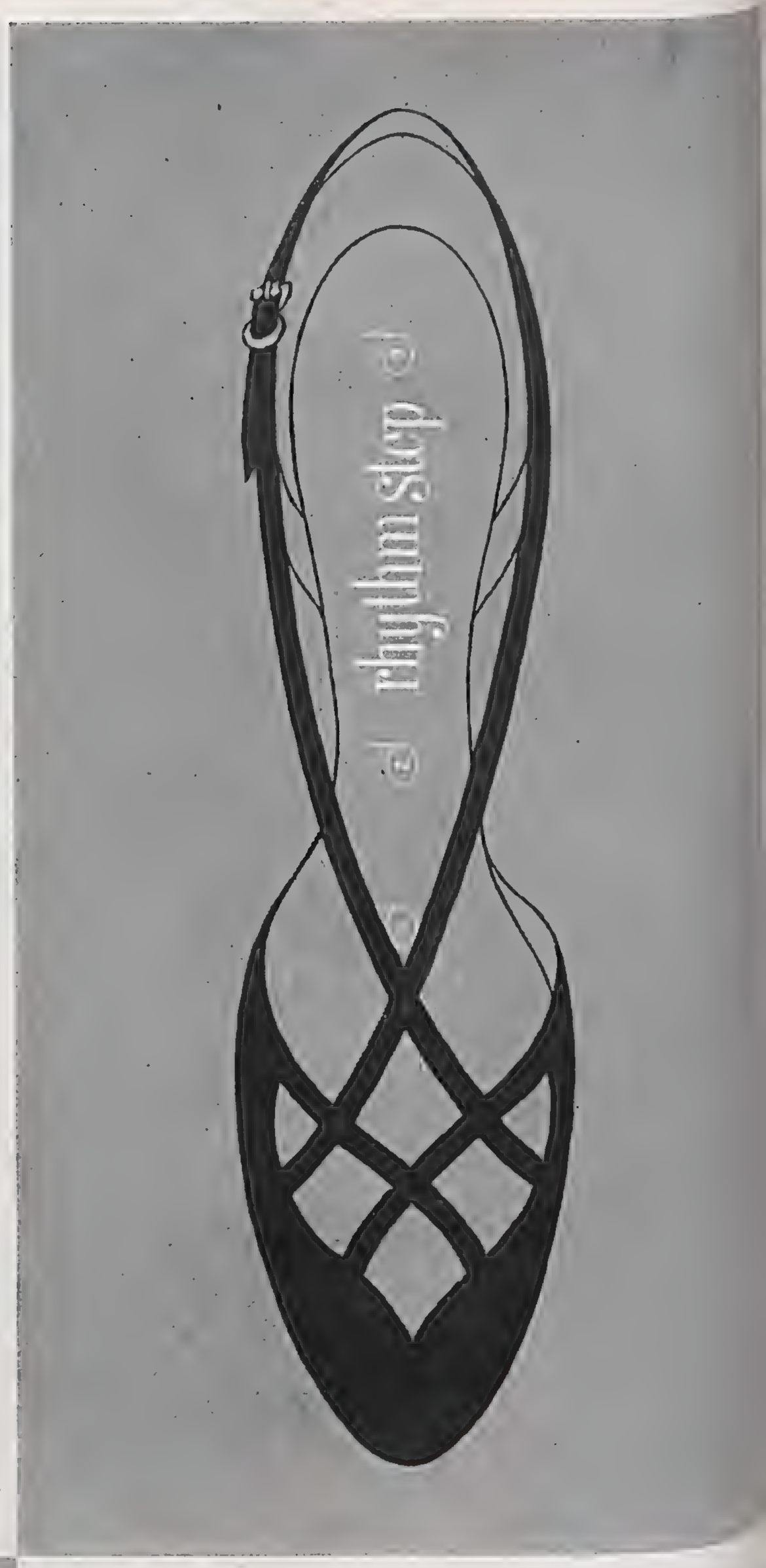
. . . half pump

. . . half sandal

. . . half open

. . . half closed

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Fall's make-up for the pretty foot,
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about $13.95





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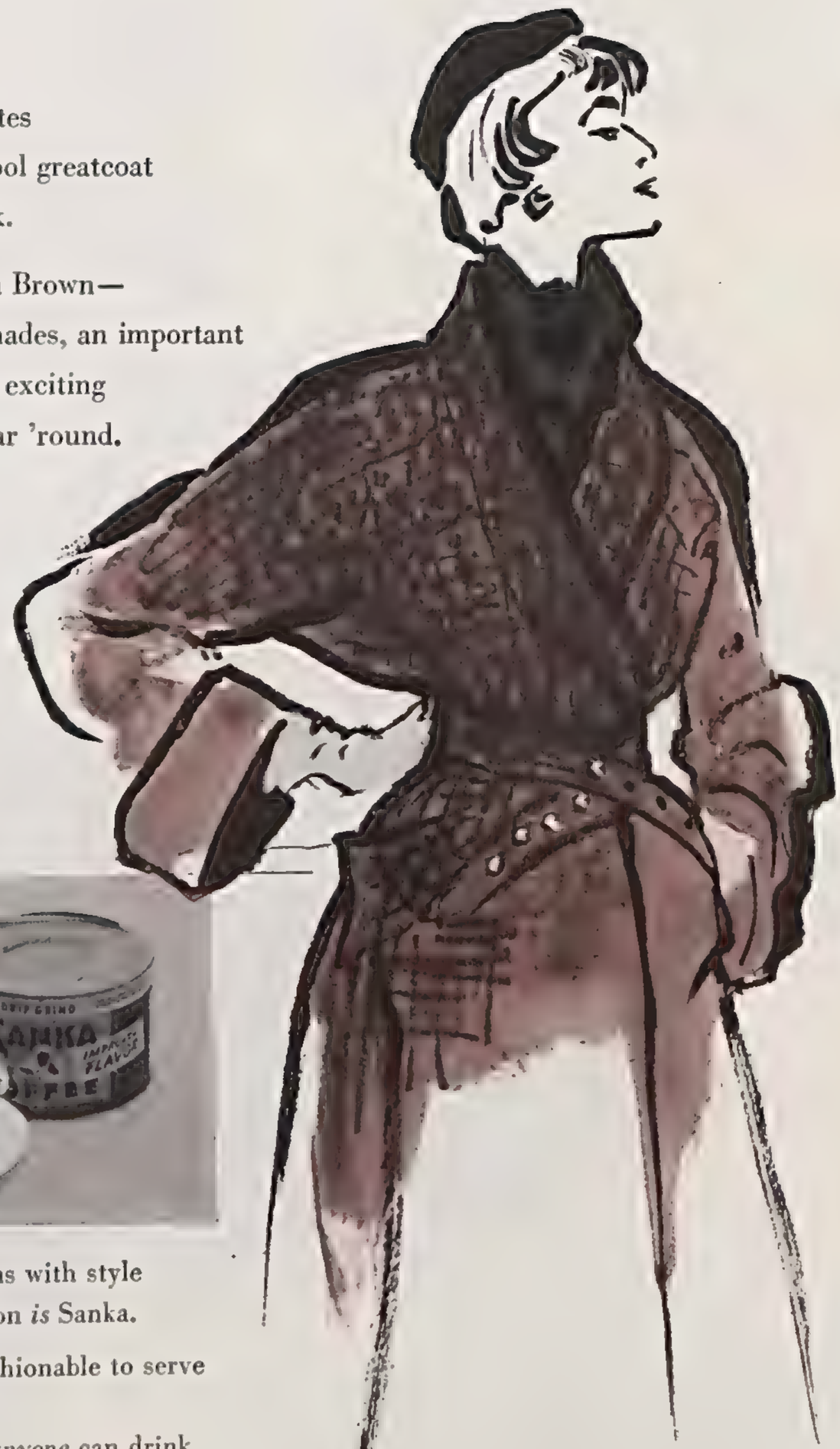


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Philip Mangone creates
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Of course, it's Sanka Brown—
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the smartest, newest color
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You'll *immediately* notice
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Elegant in every detail... Marquise Originals ...shoes of limitless flattery... graceful, dainty ...the ultimate in sophistication. For Fall, the style is décolleté, daring, dramatic... made, as always with the costly care, the intricate skill that immediately identifies Marquise. In fine silky leathers and downy suedes... in the season's smartest shades.

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Girdles and corsettes from 7.50 to 39.50
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"FOREVER YOUNG"

AT A WONDERFUL AMERICAN PRICE $17.95 EACH

FOR STORE NEAREST YOU, SEE VOGUE'S BUYING GUIDE, PAGES 212, 213 AND 214



Seven superb French designers created our exclusive Parisienne Collection for Fall ...Paris fashion blessed with famous "Forever Young" fit. Here, a Manguin suit-dress (it could pass for a suit!) in 100% sheer wool crepe, braid-embroidered and beaded with imported iridescents. The bolero'd afternoon dress by Maggy Rouff in quality rayon crepe, in complimentary colors...silvery braid-embroidered necklace and revers. Both, in Fall's deep shades. Sizes 14½ to 24½.*

Puritan Dress Co.
1400 Broadway, N. Y. C.

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Vision

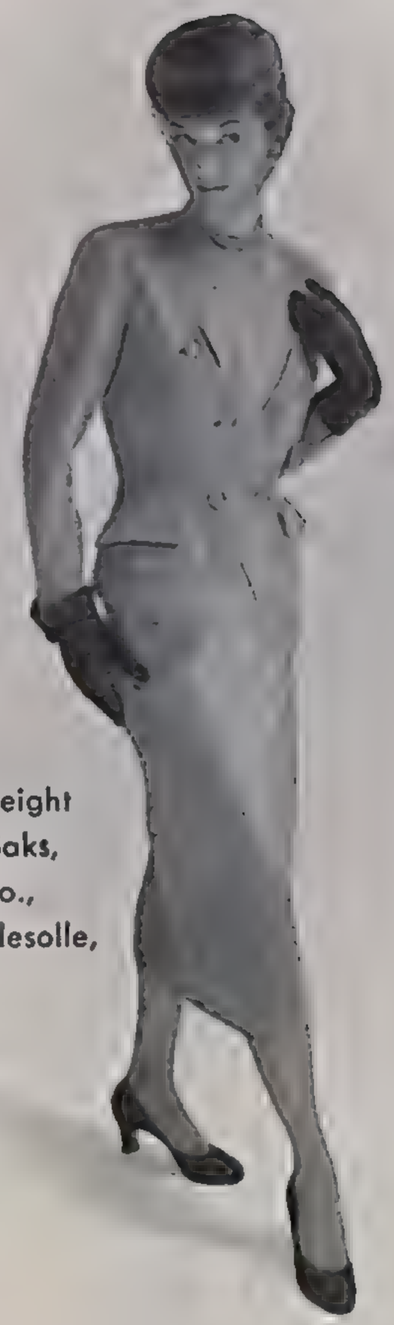
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Jo Copeland's dramatic use of Worumbo's suit-weight camel's hair. At Saks, Neiman-Marcus Co., and Maison Mendesolle, San Francisco.

Hat by Mr. John

Wonderful

Worumbo Woolen

Women's Wear Division 1407 Broadway, New York 18, N. Y.

In the Cotton Field

VELVETEEN FOR DATES—This fine cotton of luxurious feel and look is highlighted for such date outfits as the sleeveless sheath dress with jacket and the two-piece fitted suit with shaped peplum. Two colors of velveteen are also combined for dresses, and there is lavish use of ornate braid for trim.

VERSATILE CORDUROYS—Today's corduroys feature texture interest, and they come in many different weights. Designers are using them to bring new sophistication to women's clothes. Wide wale corduroys are featured for coats, suits, and lounging outfits. The finer wales are used for ensembles and dresses.

PLAID COTTONS—Tartans stand alone, as in a straight sheath dress or a two-piece costume with quilted skirt. Or they may be combined with other cottons, as in a reversible jacket and wrap-around skirt, plaid on one side, plain corduroy on the other.

EVENING COTTONS — Cotton's great adaptability to year-'round styling for evening wear is being shown to great advantage. A gold printed cotton combines with velveteen for a blouse and skirt twosome—cotton velvet interprets a theater suit —cotton velour, leopard printed, is used for a sleeveless sheath dress.

COTTON COATS—For rain, shine, and starlight, cotton coats appear in a variety of styles and textures. Water-repellent dusters are in white-stitched black poplin, and in quilted plaid. Roman-striped cotton is minutely tucked at the neckline for an all-around full silhouette. Great wale corduroy makes a fitted dress-up redingote.

AT-HOME COTTONS—For fireside evenings, embroidered flannelette is used in coat-dresses, weskits, and skirts. Smoking jackets of velveteen or great wale corduroy are teamed with tapered trousers. An elegant touch for any at-home costume is a circular apron of lavishly embroidered velveteen.



AMERICAN COTTON in rich autumn colors is designer Jacquelyn Ross' selection for her sophisticated ensemble of redingote and dress in Folker's fine corduroy. As shown, it's an ideal costume for day with figure-flattering style lines. The dress alone is perfect for evening. Hat by Mr. John.

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Il pense à moi...

à mon rire...mon épaule

la caresse de ma main...

à moi seule

...Toujours Moi.

Et même en mon absence

...une légère odeur flotte

...demeure...le hante

...mon parfum...moi

...Toujours Moi.



always me

He says—

my laugh...my shrug...

my touch are me...

only me...

Toujours Moi.

And even after I have gone...

something of me still lingers...

hauntingly...inimitably...

my fragrance...me...

Toujours Moi.



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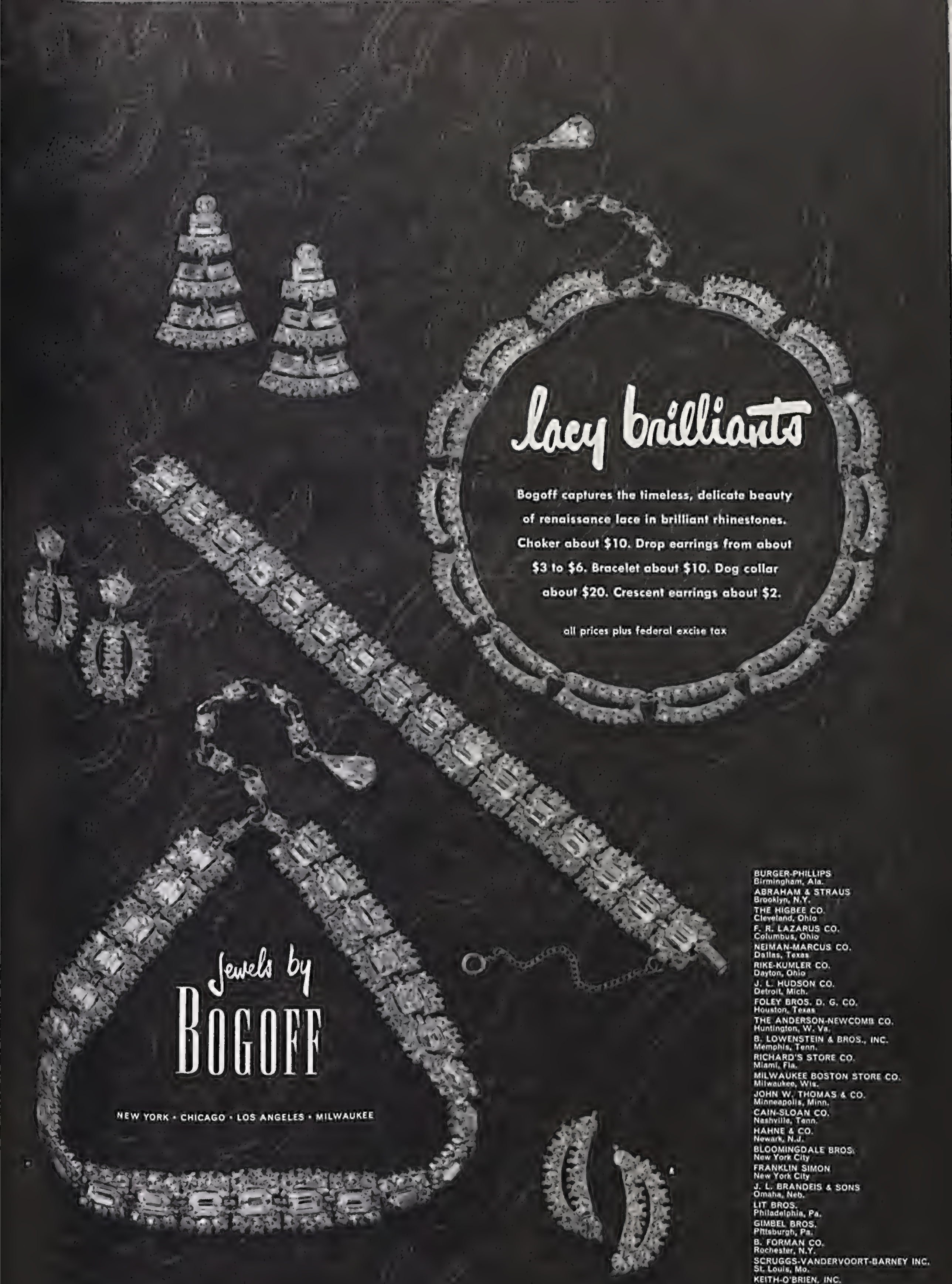


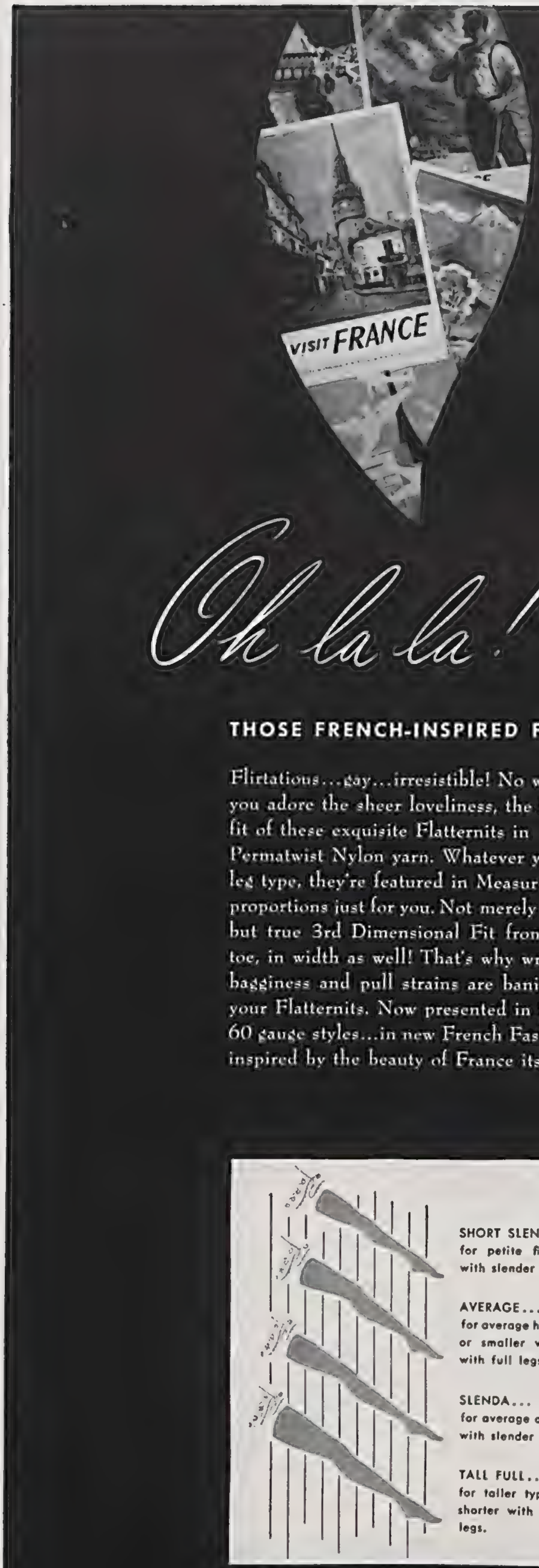
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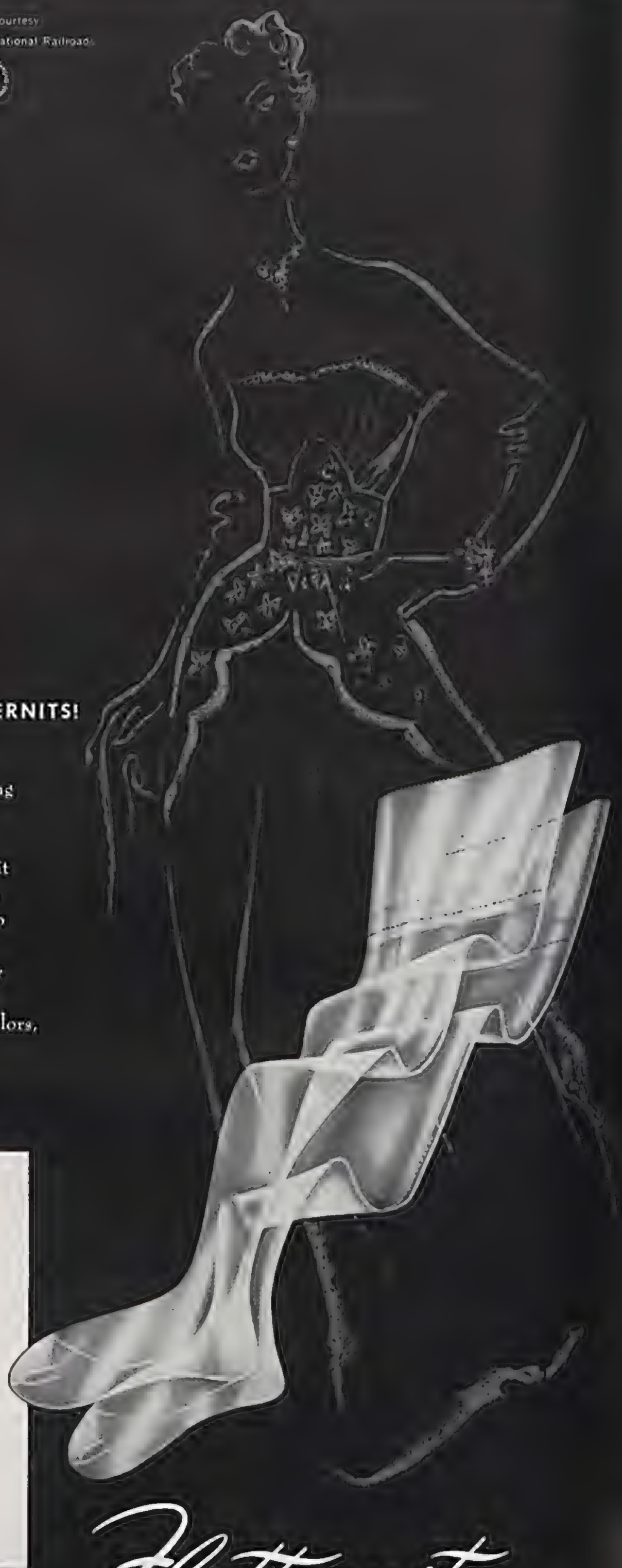
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DUCHESS ROYAL'S jib jacket suit and Chinchilla topper are your prime necessities because they're good mixers that know how to express their own wonderful personalities.

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Matching or contrasting
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About $15.95
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Plunged FLAIR bra for a rounded bosom. Satin, with lace. White or black. A, B, C cups, ***$2.50***

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with color pencil seams from heel to hem!
They're catching on fabulously fast . . .
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15-denier, circular-knit hose in autumn's smartest shades—
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If your taste is for custom-made fit . . . for the sleek flattery of foot-smooth lines—you'll *love* Foot Saver Shoes. And once you've felt that soothing, heel-snugging, toe-freeing fit—you'll *insist* on Foot Savers—always!

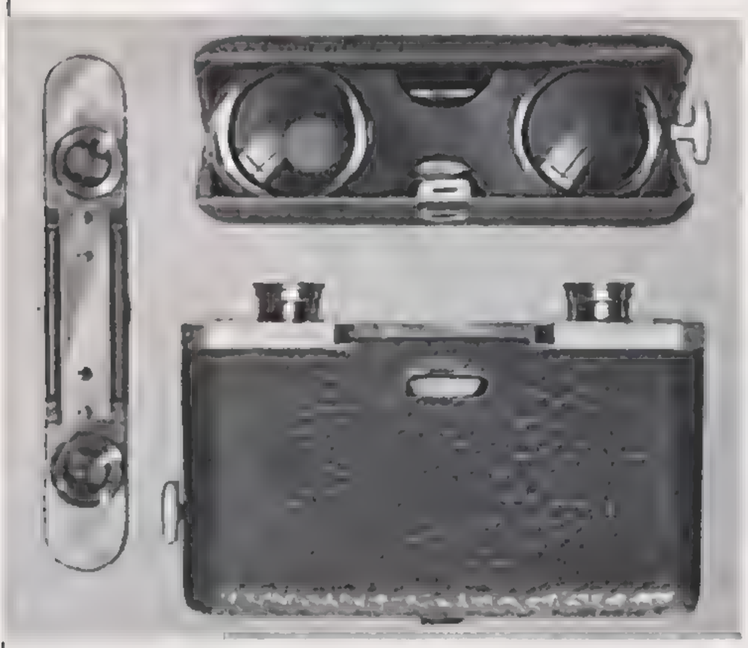


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For Fall style booklet and name of nearest Foot Saver dealer, look under "Shoes" in your Classified Directory or write: The Julian & Kokenge Co., 266 South Front Street, Columbus 15, Ohio.

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RUSH my jar of Skincare Temporary Wrinkle Remover by return mail in plain package. I'll pay postman $2.40 (FTI) plus postal charges. If not delighted I may return in 5 days for refund.

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SHOP



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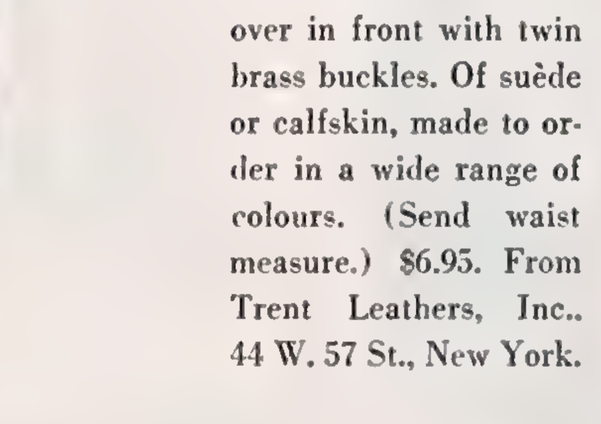
TRAY, TRÈS BON. Of pseudo tortoise shell a pretty tray for cocktails, or as a catchall for your perfumes, cosmetics on the dressing table. 15" x 17", $15.75 with three-letter gilt monogram; Carole Stupell, 507 Madison Ave.



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HOUND

. . . in transition



YOUNG PLEASURE. Jumper dress for a little girl. Navy-blue wool flannel; the pockets, the shoulders outlined with a rose frieze. By Jeff-Richard: sizes 3 to 6x, $4.98; 7 to 12, $5.95. White cotton broadcloth blouse, $2. Both at Bloomingdale's, N. Y.



FIRE DEPARTMENT news. Here, as a reminder that the time for an open fire is fast approaching, two handsome brass fire brushes, 20" long. Round brush, $3.50; oblong, $5.25; ppd. Art Colony Industries, 69 5th Ave., N. Y.



STAYING POWER. Some shoulder bags have a way of slipping off some shoulders. To prevent this, a pin with slot for strap. Sterling silver (plain or gold-plated) with 2 initials. $2.95 ppd., tax inc. Li-Li, 106 Fulton St., N. Y.





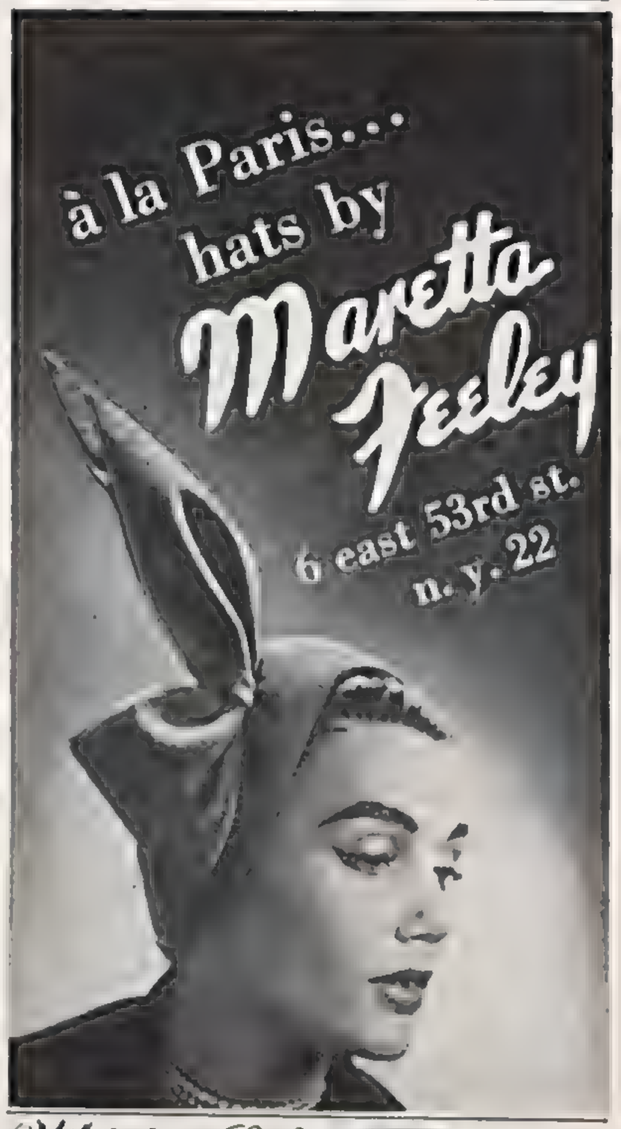
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$6.95 Postpaid
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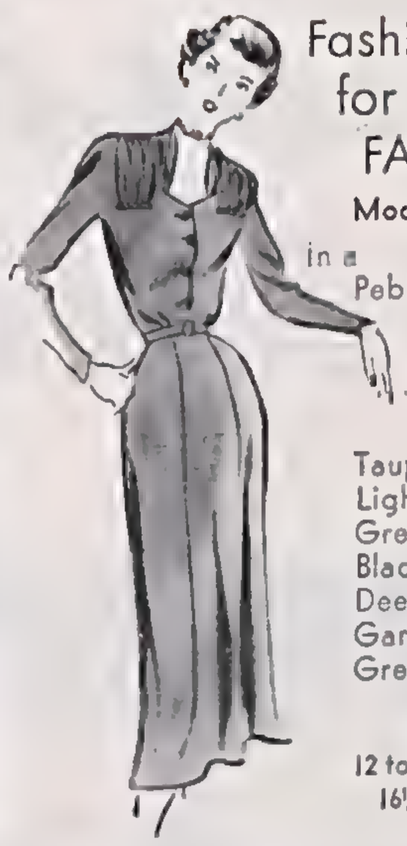




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SIZES
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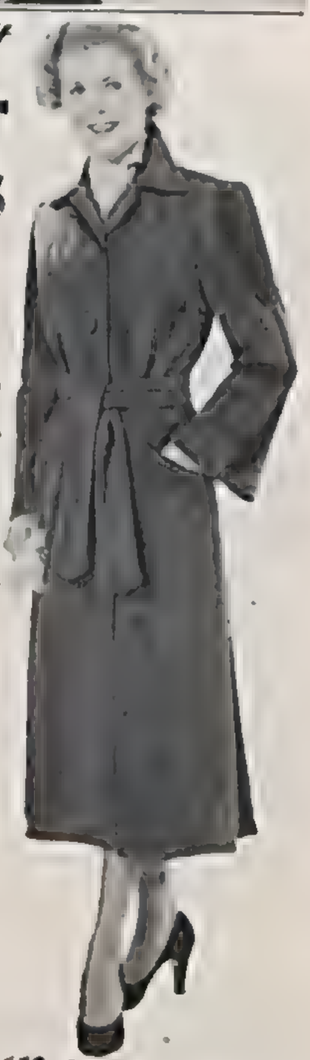
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GUARANTEED TO DELIGHT OR YOUR MONEY BACK . . . 10-DAY FREE TRIAL!
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Yes! Please rush "FIGURE ADJUSTER" on approval. If not delighted I may return girdle within 10 days.

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SHOP



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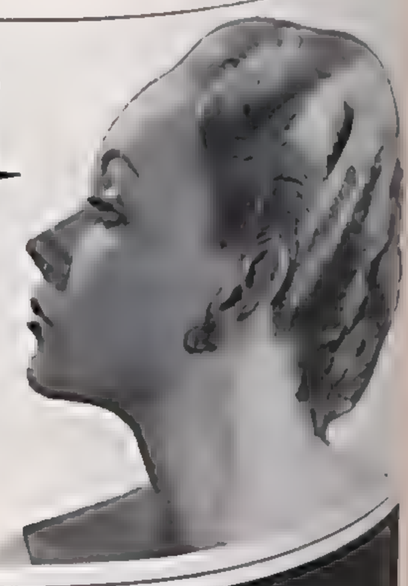
EPICUREAN handbook: *Gracious Dining Guide* lists specialties, prices, atmosphere of some of the best restaurants in New York. For visitors, residents in search of new haunts. $2.50 ppd.; Gracious Dining, 406 W. 31 St.



A REMINDER. Now you are probably stowing away summer things, getting out winter ones. And if these activities bring up problems of cleaning and dyeing, the experts at B. J. Denihan, 215 East 64th St., New York, stand ready to solve them for you. Their specialties: brightening tarnished brocades and metal trimmings; erasing blurred areas in printed fabrics and restoring them to the original design; reviving the crispness of clothes that may have made many trips to the cleaners; and reblocking stretchy materials—ribbon suits, dresses—for a neater fit. All work is done on an estimate basis.

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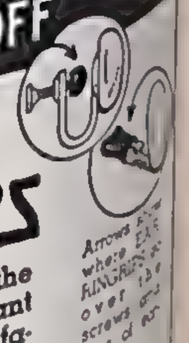
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HOUND

. . . in transition



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BANKER'S COAT...of rich, pure silk damask. An authentic translation from the Chinese . . . exquisite in its hand detail, in its air of elegance. Sizes: Small, Medium, Large. Gold, Aqua, Plum, Chinese Coral, Chinese Red, Cocoa, Peacock, Chartreuse, Grey, Jade, Fuchsia, Navy. Mail orders carefully and promptly filled. **49.50**
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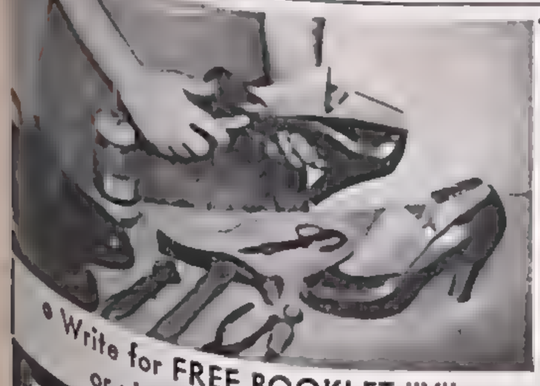
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A cup, 32 to 36
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SHOP



BASKET OF TRICKS for expert flower arranging: this waterproof wicker hamper comes with a pair of florist's shears, 8 kinds of holders, plastic clay, wire. $15 ppd.; Max SchlingSeedsmen,620-V Madison Ave., N. Y.

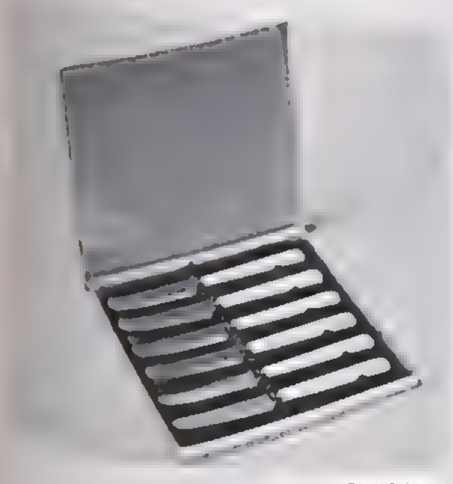
REGIMENTAL DISPLAY. Knight's Castle, a tiny storehouse of history at 997 First Ave., New York, is familiar to many collectors of lead soldiers. Marching along the shelves are examples of over three thousand regiments, faithfully reproduced as to uniforms, arms, and sometimes even to the historical figures that led them. If you have a special regiment in mind (for instance, an ancestor's in the Revolution), Mr. Wooster, master-at-arms here, can recreate it with the help of his military library. Average handmade figure: $1. Idea for a present: chessmen after famous figures of a royal court.





HOUND

. . . in transition



GRIGSBY

CUT ABOVE THE ORDINARY: new steak knives from England, of stainless steel with a corrugated saw-like blade, pseudo-ivory handles. Set of six, $9.95; set of eight, $13.25; both postpaid. Fineline Co., 303 Fifth Ave., N. Y.

FOOT PRINT. The adage, "If the shoe fits, put it on" would be a lot more conclusive if we all wore size six. If *you* don't happen to, and find that pretty, becoming styles not always available in your size, you might drop in on Mooney & Gilbert, Inc., 17 West 57th St., New York. Their size range: 2½ to 12; widths: AAAAA to C. Within it: a wide selection of shoes in all varieties from country moccasins to gilt-strap evening shoes, in the low, medium, or high-heeled category. For a cross section of their current styles, you might write for their illustrated booklet. Prices run from $10.95 to 26.95.

FRENCH ROOM *Originals*

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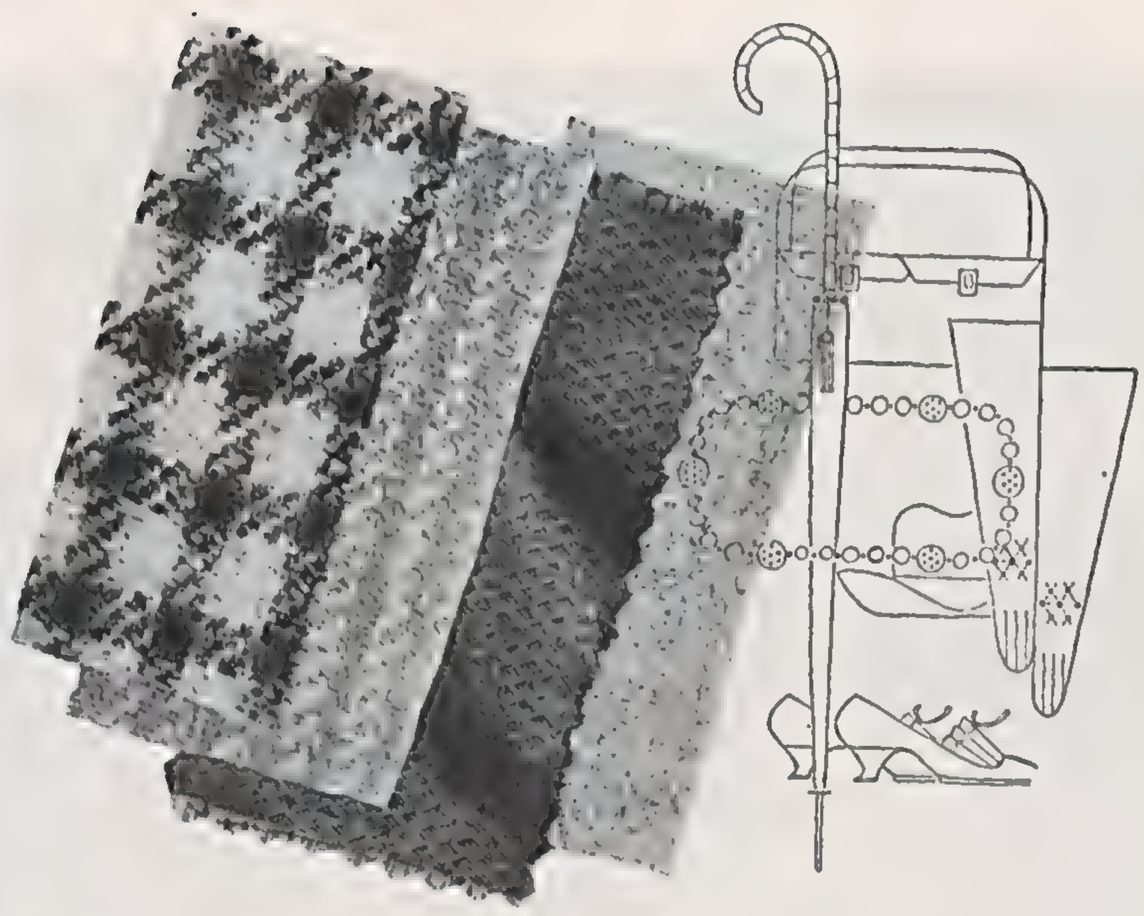


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Intermission



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FIVE NEW BLOUSES



The blouse is one of the pivots of a wardrobe—as an upper half of a separate scheme, or as the colour fillip for a suit. *Above:* A complement to a soft city suit, this blouse of beige rayon tissue faille. By Adelaar, $8; Lord & Taylor, Hudson's.

Left: For your strictest suit or your straightest skirt, a fly-front blouse of navy-blue rayon tissue faille. The collar open, with a bright scarf, or closed with rows of pearls. The blouse, $23. Bergdorf Goodman; Best's Apparel; Hudson's.

Dagmar



Left: Added colour in the life of a dark suit—perhaps a grey or black one—this blouse of rayon tissue faille with a bobby bright collar. The dress, a pretty picture with or without a jacket frame. $12; Herman; Woodward & Lothrop.

Above: As tailored as the suit and skirt that you might wear with it, a blouse of navy-blue rayon crêpe. The vertically tucked front is brightly buttoned by a straight line of rhinestone solitaires. By Adelaar, $8; Lord & Taylor.

Right: 1 blouse, 2 costumes. This blouse of purple rayon tissue faille to wear with many skirts, many times. Sometimes with a skirt of the same shade, often with a grey pencil line. $23; Bergdorf Goodman; Best's Apparel; and Hudson's.

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VOGUE

INCORPORATING VANITY FAIR

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EDITORIAL AND ADVERTISING OFFICES:
420 Lexington Ave.
New York 17, N. Y.
Telephone—LExington 2-7500
BRITISH VOGUE:
37 Golden Square, London W. 1
EDITOR: *Audrey Withers*
MANAGING DIRECTOR: *Harry W. Yoxall*
FRENCH VOGUE:
4 Place du Palais Bourbon, Paris 7
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VOGUE IS PUBLISHED BY
THE CONDÉ NAST PUBLICATIONS INC.
PRESIDENT: *I. S. V.-Patcévitch*
VICE PRES. & ADV. DIR.: *Frank F. Soule*
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COVER: Decisive accessories. She wears a Tudor necklace of gold-washed metal leaves, news worn outside the coat. Gold-washed nugget earrings. Long, butter-coloured capeskin gloves meeting pushed-up sleeves. Her coat, long-haired wool. Her hat, coral velvet. Earrings, $5; she holds a gold-washed nugget bracelet, $15. Jewellery, plus tax. Gloves by Superb, $12.50. Coat by Lo Balbo, about $175. Hat, necklace, to order. All at Bergdorf Goodman. Coat also at I. Magnin; Carson Pirie Scott. Schiaparelli's "Buccaneer" make-up.

BLUMENFELD

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VOGUE'S EYE VIEW OF A SURE FASHION



HORST

Every autumn out of the Paris Collections comes a hat, one hat, that turns out eventually to be The Hat. This autumn of 1950, Vogue believes the Balenciaga hat, at the left, is it. When Balenciaga showed it in Paris last month, he gave it an enormous pouf of ostrich at the side. When it reached New York, the fabulous Miss Jessica of Bergdorf's gave it a knowing eye, deleted the plume for American daytime wearing, and promptly began taking orders on this beret of the year—in the Chinese red of the original, in navy blue, and bright brown, in sapphire and emerald and saffron yellow. News because it sits absolutely straight, covers the hairline, is shorter at the back, extends well over the forehead, and although it looks soft through draping, it is a firm and definite shape. We think you will see this draped, plump, cushiony beret, or its immediate descendants, dotted all over America this autumn like bright little exclamation points above dark suits, fur coats, bright dresses, black dresses, or brilliant tweeds. Here we show it with Bergdorf Goodman's elegant fur and cloth costume: a made-to-order dress and bolero, designed by Leslie Morris, in navy-blue wool jersey encrusted with Persian lamb.





GLOVES: LONGER, WORN CRUSHED

ACCESSORIES: FASHION POINTS

The new accessories are bold, eye-catching, imaginative; they should be imaginatively worn. Costume jewellery, for instance—big, clever, surely fake; good in a huge chunk in your hair, or on your cuff; stones mixed, textures mixed (wrought gold with pearls; baroque pearls and cabochons); a pin grounded on bright ribbon. And such notable jewellery is always a clear, collected point of interest. Other choices for your one focal point: fur, or bright colour, gloves, a belt, a stole. Many new accessories are outsize and call for special handling, a special sense of proportion. It's important to keep an eye on the over-all silhouette—an axiom never truer than now. Even gloves can be an individual effect: crushed into a soft shape; an unexpected colour, or a point of texture—pigskin with silky fur, glacé with rough wool. A colossal muff, or a bulky stole, day or evening exclamation against a narrow figure-line—the counterpoint of a most delicate, tapered shoe. Your umbrella, the skinniest made; your bag, a solid, three-dimensional luggage shape. Your blouse, a definite part of the costume. And for many new accessories, even the most electric, there is a practical double, day or evening, life.

Above: Outright new: long and pastel *pigskin* gloves to crush high over a cuff; to wear, this year, into the evening. Pale blue gloves (frail colour, rich texture); 12-button length, by André David, $22; compact-with-lipstick, by Volupté, $7.50; Bonwit Teller; Neiman-Marcus; Seidenbach's. Rhinestone pin, in an out-of-ordinary place, by Eisenberg, $14*; Franklin Simon. *Opposite page:* Huge pin, little hat; rhinestones shading the hair, the brow . . . new placing this big pin edged out to the hairline on a velvet cap. Pin, $20*; at Bergdorf Goodman. Hat by Madcaps, $6; at Bonwit Teller. Hat, pin, also at Hutzler's; Hudson's. *Plus tax.

HORST

JEWELS: BOLD, NEW PLACES



MUFF: OVERSIZED
SHOE: TAPERED

Huge, pillow-shaped muff, new balance to the slim line of a suit, new size to consider in relation to yours. Black fox muff, about $250 plus tax; suit, grey Worumbo worsted flannel, rounded lapels and hips, about $250; both by Christian Dior-New York; Lord & Taylor; I Magnin. Tapered shoe: shell opera pump in black suède, by Palter DeLiso, $23. Smoky nylon stockings, 60-gauge, 15-denier, by Claussner, $1.95. Both, Bonwit Teller. The shoes, also The Blum Store.

HORST

BAG: LITTLE LUGGAGE SHAPE

New firmly shaped bag, a forever investment in black alligator, leather-lined, beautifully fitted, made by Pichel, $165 plus tax; Saks Fifth Ave. New rhinestone star-pin; new place—on the cuff. By Coro. About $14 plus tax; Altman; Filene's. Worn crushed: Kislav gloves of pale beige doeskin-finished lambskin, $15. From Best's. The bag, star-pin, and gloves, also at Famous-Barr.



BLOUSE TOP: IMPORTANT, DETAILED

The blouse is the major point of the costume when the skirt is a narrow rod. This blouse: a fine pouf of pleats that deflates slimly under a jacket. By Tina Leser in silk taffeta, $35. Worn with pearl beads, near them, two pins of coloured fake stones; by Castlecliff, $10 each plus tax. Marvella pseudo-pearl necklace, earrings. All, Henri Bendel. Blouse, pale day or evening beige, also Frost Bros.; Harzfeld's.



SHOES:
TAPERED, DELICATE

Pretty foot, never prettier: in fine, tapered lines, as in this shoe; black suède, calf heel, cat's-whisker bow. By Evins in Loewenstein leathers; to order at I. Miller; Neiman-Marcus; I. Magnin. Nylon stockings; 60-gauge, 15-denier, by Archer, $1.95; McCreery's. Huge rhinestone ring new, costume jewellery proportion, by Eisenberg, $11 plus tax; Saks Fifth. Chiffon square by Kimball, $1; Franklin Simon.

HORST



SECOND LOOK AT PARIS

Now that the dust (sometimes the star dust) of the Paris collections has settled, and we see first importants—tunic shape, oblique line, trumpet skirt, shaggy cloth, and the ubiquitous stole—there stand out other memorables: a whole collection; a part of a dress; a button-line; two colours next to each other; or one bright jewel. They are worth reminders. The entire collection of Balenciaga was not only the exclamation point of the French couture, it was one of the most individual and designer-marked collections of the year. Uniquely his: the great bulk of his stoles, like wraps in themselves; an inflated, floating look, an atmosphere of volume with lightness that runs through day and evening clothes; day-managed by cloudy, furry fabrics; stiff taffeta or stitched linings in coats (so they look like quilts carried over the arm . . . witness the opposite page); round melon sleeves. By evening, this pneumatic look becomes almost air-borne; taffeta as thin as burned paper, shaped into harem skirts. Balenciaga's source: the balloon skirts of the women of the island of Ibiza, who look like clouds walking. Spectacular example: an evening dress with a black apron-front engraved all over with gold embroidery, over a white taffeta harem skirt billowing out in back. On the other side of Balenciaga's fence: a taut sheath line in dresses for day or evening. Black dresses by day, sleeveless, quite bare-necked, with bowknots on the shoulders; covered over by bolero or waist-length or box jackets. And his familiar black jersey sheaths with a side-drawn swag. All this starkly black—no jewellery but pearl earrings. Among many evening sheaths, a magnificent one of white satin cased in black lace, black tulle bows at the back. Balenciaga's daylight colours: brown, cocoa, tan, beige . . . important. Black. Stormy colours: black with tan, white, chrome yellow, emerald, olive green.

Schiaparelli's coats. With wide hems and skimpy shoulders. Buttoned in great triangles, or buttoned diagonally. One with a collarless pointed neckline like pyjamas, buttoned across the shoulder. One, collarless again, but with a stiff, fitted, fur-edged stole buttoning around the neck and falling to the hem. One, a straight coat of bouclé wool, slit to one side of the back. Her coat colours; slate blue, caramel tones, apricot, and black.

Molyneux's horizontal tucks. In a late-day dress: a taffeta tunic over a wide, bell-shaped skirt of horizontal tucks. In an evening dress: strapless top, bell-shaped tunic, narrow underskirt just less than ankle-length—and all of it deep, horizontal tucks. And beautiful paper taffeta ribbon evening dresses that look like endless rows of tucks (see page 131).

Grès's fascinating use of colour; spotted through all her daytime clothes—black with lemon yellow or hyacinth blue. In the evening: white satin, lemon jersey, black belt (see page 130); orange-y red taffeta over white jersey; deep, intense blue with red; black with a flick of cerise.

Dior's collars. His very important soft, scarflike necklines, wound, buttoned, or falling to the knees—in place of tailored revers on suits and coats. Large stiff cape collars on dresses, coats, or suits, sometimes turning into scarfs crossed and belted at the waist. Coats with great turned-up scarf collars covering the ears. And Dior's beautiful fur coats. A grey Aleutian mink coat over a grey Shantung dinner dress. Astrakhan, mink coats slit almost to the waist, the panels draped to one side.

And the surprising rose. Wreathing a teacup hat at Dior; or jutting forwards over one eye on a late-day hat. Spilling out of the top of evening gloves at LaFaurie (see page 135) and at Balmain. Chiffon and roses filling in the necklines of Dessès' simple suits. . . . And the big, domed costume jewel. High, handsome, conical clips at Fath. At Dior: oval mounds of rhinestones with coloured centres, pinned on a cuff, at the hipbone, on the earflap of a hat. (*See page 207 for other jewel news.*)

Balenciaga's MISTY SHEATH *opposite*

Uniquely his: this dress feathered with chiffon ruffles. Reflecting a new, important aura of fashion: soft, clouded lines . . . narrow, misty silhouette; soft, big hat; soft chiffon veil. Dress of cocoa (repeated Balenciaga colour) crinkled chiffon; the coat, a puff of crinkled black taffeta. At Neiman-Marcus.

PENN

From Grès

CALLA LILY FOLD

Curve and colour—those of the calla, for a great ball dress.
The bodice and oblique pointed tunic are
of white duchess satin, and precisely the line of the lily leaf.
The underskirt, soft and clinging, is of
powdery yellow silk jersey. At Hattie Carnegie.

From Molyneux

TIERED RIBBONS

One of the handsomest ball dresses in Paris is made entirely of doubled, paper-thin, luminous taffeta ribbons, sewn in a series of tiers. The cut, a sheath-like line at the front which swings out into a stiff apron at the back. Gimbel Bros.; Morgan's of Canada.



From Schiaparelli

BLUE WITH RED

Across the collections: slate blue, ruby red.
This is the fresh colouring of a slim satin dinner dress
its bodice shirred, full to the waist.
Stole, wool-lined in red. Exposed beneath
the narrow skirt, a bright shoe, a barely-stockinged
foot (Schiaparelli's "Dark Allure" nylon
stockings). Lips drawn with Schiapencil.

BLUE WITH BLUES

Another Schiaparelli plan: three blues. Navy-blue wool dinner sheath, its new attachment, a scarf lined in electric blue satin. Jewels, aquamarine earrings and necklace. The dress itself is beltless, moulded to the body; slit at the hem. Dress and scarf at Hattie Carnegie.

Rochas'

MERMAID LINE

Every collection has one; Rochas' is one of the most beautiful. A mermaid line shaped in black velvet, with a fin-fan of black taffeta pleats. A sweep of black leaves glistening black paillettes. Attached to one long black glove is a flesh-coloured tulle stole.

Dessès'
RIBBON DRESS

Right: One of his many charming ribbon dresses: caramel satin ribbons woven for the bodice. Ankle-length white tulle skirt streaked with more ribbons. At Garfinckel's.

LaFaurie's
DRAPED TUNIC

Below: In black, heavy, crinkly chiffon, a dress no wider than a person. The pleated tunic winds up in a sash at the back. Black velvet gloves; on one, three pink roses. At Eaton's of Canada.

Balenciaga's
CARVED BELL

Below right: Simply heavy white satin, the skirt cut in a pure bell shape. The bodice, carved, embroidered, worked in pale red beads. Reported: one of the outstanding evening dresses in Paris. At Henri Bendel.







Dessès' MOIRE TUNIC

Above, left: Late-afternoon news in Paris, in summary.
The low shimmer of moire, the jutting line of tunics. This, wrapped in a clever spiral, lined in velvet.
The bodice, wrapped; velvet cuffs. At Marshall Field.



Balmain's LAMÉ JERSEY

Above, right: Jersey knitted with a metal thread—new late-day interest.
This, light grey; the line tailored; the side-saddle skirt
typically Balmain. Black satin gloves with roses for cuffs.
Dress, Carson Pirie Scott; Kaufmann's; Garfinckel's; Eaton's of Canada.

Dior's CHIGNON HAT

Left: In line with the high chignon—the coiffure idea set forth
by Dior—a hat with certain height, worn forward.
Full-blown red roses, flying veils. Shown by Dior with a
late-day dress fluted with rows of black lace and dangling jet beads.

Balenciaga's

BLACK BROCADE COAT-DRESS

One of the enchanting figures at Balenciaga is this late-day coat-dress, cut. rather than belted, to shape the small waist. The arched cape collar is separate, separable. Costume, at Peck & Peck.

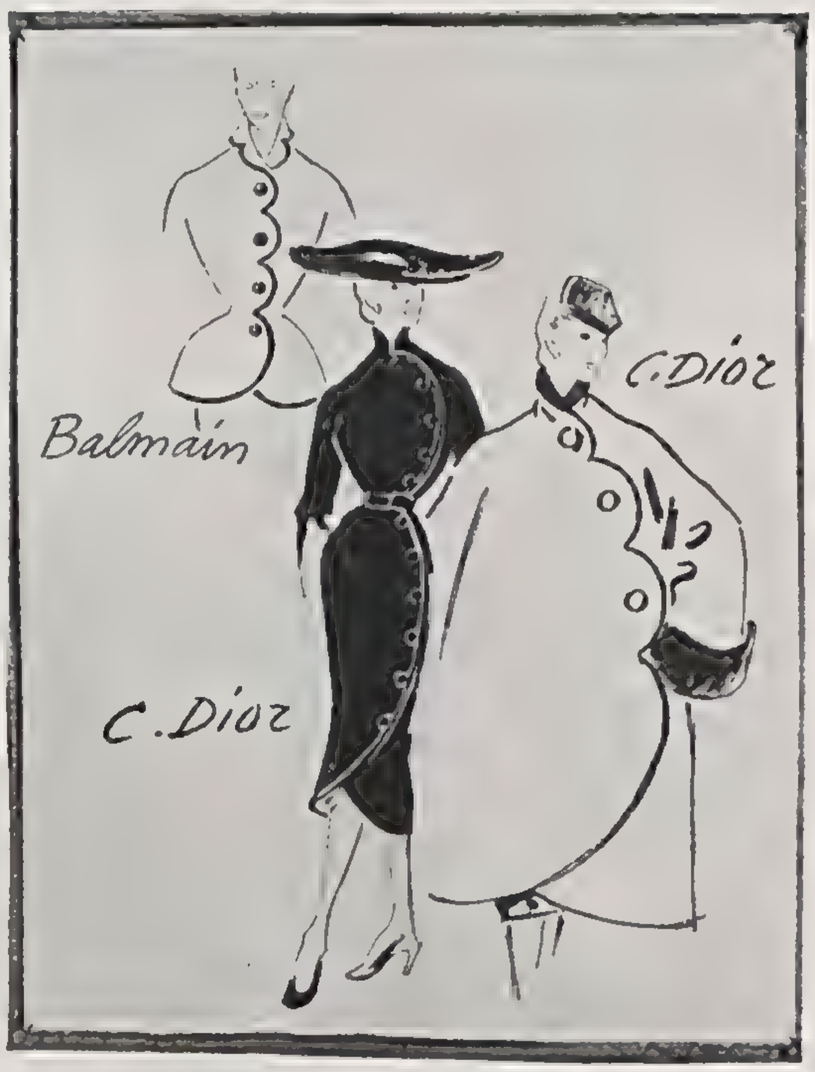
PENN

74 IDEAS FROM PARIS











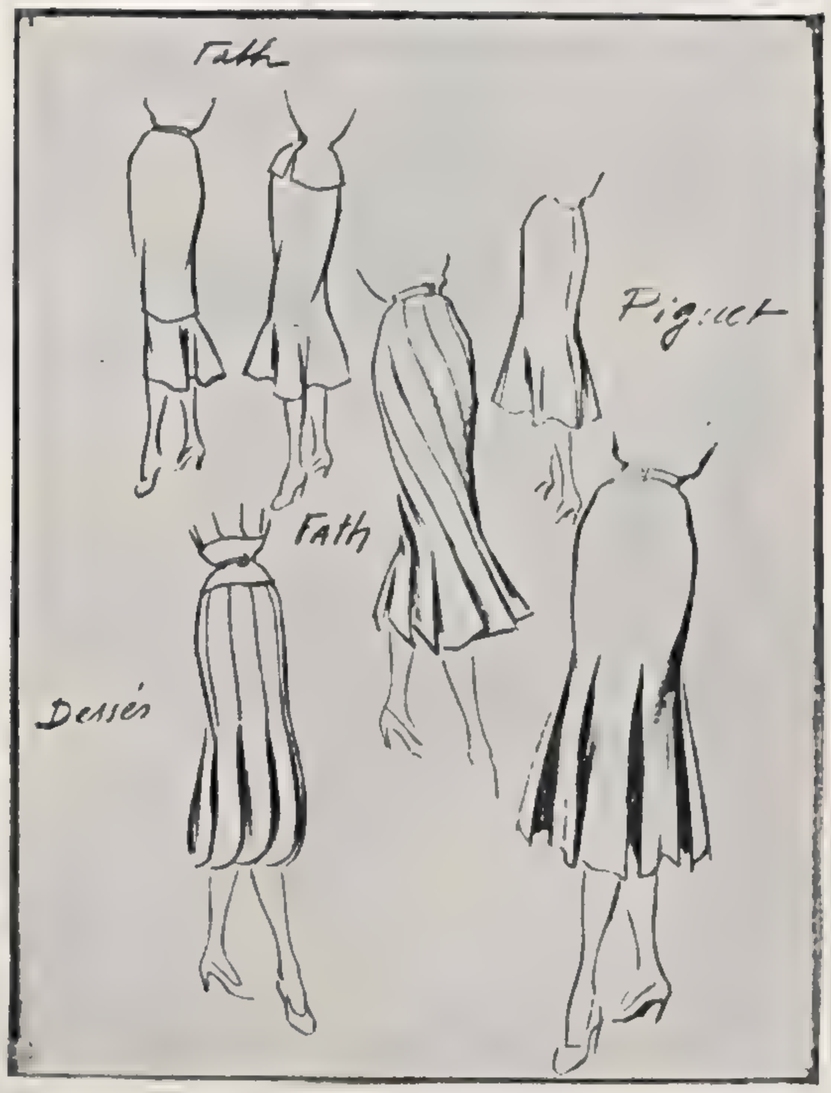


















SKETCHES BY DAVID



YAKOV A. MALIK
Delegate of the Soviet Union

SIR GLADWYN JEBB
Delegate of the United Kingdom

THE UNITED NATIONS

VOGUE, SEPTEMBER 15, 1



JOFFÉ

WARREN R. AUSTIN
Delegate of the United States

ON TV...

VOGUE, SEPTEMBER 15, 1950

For the first time in history the visible proceedings of world diplomacy stand revealed to the eye of the general public. Revealed—with the subtleties, the procedural quagmires, the manœuvring, the devices and obstructionisms—by television cameras focused on the Security Council meeting at Lake Success. Today, millions of Americans, sitting at home, in bars, in the television departments of the big stores, in meeting places throughout the country, can draw their own conclusions from what they themselves see and hear. There is no time for diplomatic afterthought, no erasure on the electronic eye, no chance of correction, censoring, or elaborating. The blunt gesture and bare facts stand. Closed-door diplomacy recedes into the past as the public takes its seat at such momentous meetings. And the public conscience hovers over the council table.

The television audience sees it all. There, the stark room panelled in blond wood, the indirect light—shadowless, aseptic, and a little unreal. There, the United Nations volunteer guides moving up and down the aisles before the meeting is called to order, whispering as they go among the five hundred spectators, "The issue of this meeting will be . . . ," like genteel barkers on a conducted sightseeing tour. The television camera notes the delegates and their advisors as they slip into their seats: Warren Austin, the United States delegate, always early; Yakov Malik, delegate of the Soviet Union, invariably late. The camera snoops and pries, its long, inquisitive fingers pointing up asides as well as the main events: noting the shuffle of papers; the tedium; the hurried conferences between delegates and their advisors, the whispers back of a shielding hand.

The television audience can appraise Malik, his formidable presence, his pallor, his squared-off posture, the way he has of dominating the table, the violence of his gavel. (When this photograph was taken, he was playing a dual rôle as delegate and President of the council.) His voice is flat, curt, soft, and monotonous except when he spits out the single-word epithet, "*Americansky*." His televised impact on the private lives, the consciousness of millions of Americans spotlights the bitter realities of the U. N.

Americans at their television sets watch the half-mesmerized look of delegates listening to simultaneous translations seeping through the headphones, ignoring—with studied indifference—the face of the speaker in order to apply the full measure of concentration to his words. Words, words, words. The fearful distortions, the oppressive weight of the repeated phrase even though it be a patent lie. But still it *is* discussion, bargaining, still a step or more removed from all-out war. Television brings all this into the public domain as Americans cluster around nearly five million television sets to see and hear the drama of the U. N.

SCOTCH MIST

OR

THE DUKE AND THE TREASURE

BY LORD KINROSS

Scattered off the west coast of Scotland is an archipelago of islands like the isles of Greece. Scotch mist rather than Greek sunlight envelops them, reducing their life to a minor key. Clouds shed a soft western rain across still, leaden seas, or career before truculent winds churning waves into foam. But sometimes they part to admit the sun, revealing pastures like emerald velvet, sands white as ivory, rocks pink as coral, seas green as jade, with slashing veins of deep magenta. Here the castle of Duart, stark and lichenous, frowns across from the isle of Mull to the mountains of the Argyll mainland, baronially ruling the waves which break at its feet. Waves, apart from a few sparse acres, are about all that the Macleans of Duart have left to rule, since they lost their lands to the crafty Argylls two or three hundred years ago.

Other such castles, now in ruins, crouch beneath green mountainsides to guard the shores of the racing Sound of Mull, where lairds, who once drew fat rents from Americans, now live by selling venison to butchers. Ben More, with its cap tilted back from its brow, broods over them like Helicon over a muted Gulf of Corinth. The tub-like mail-boat *Lochinvar* chugs northwards against the tide, as she has done for forty years, carrying passengers and cattle, sacks and petrol drums and antiquated cars to lonely jetties on either side, where mail-vans wait beneath white stone houses, amid groups of soft-voiced, tangle-haired girls. The passengers, wearing oilskins and Wellingtons, Burberries and tweeds, discuss their *Oban Times* ("the County Paper of Argyll, circulating extensively in Glasgow and Edinburgh"), enjoying news of the doings of eagles, pedantic disputes about Gaelic place-names, advertisements for shepherds and ghillies, obituaries of men with names like Uilleam Mac Aonghais Mhic Iain Oig, memorial notices which show that the Highlander still has a taste, if no longer a talent, for poetry:

Leaves may wither,
Flowers may die;
Friends may forget you, Archie,
But never shall I.

The *Lochinvar* tilts clumsily against the waves, then steers around the rocky point of an island, past a cliff where someone has whitewashed "God Is Love," beneath a hotel more acutely baronial than any of the castles, to anchor in the calm, almost landlocked waters of Tobermory Bay. Around it woods, luminous with bluebells and garlic, loud with waterfalls, clamber upwards from the water's edge to rough pastures, inhabited by black-faced sheep and white-bearded goats. The village of Tobermory, stony and shipshape, makes an arc on the water, its principal houses painted black, with white-washed rustications. Pollarded lime-trees fringe the harbour, but there are no café tables beneath them, no *ouzo* or mandolins, only well-fed herring gulls, perching and whining on the sea-wall, and the *bambino* of a painted Victorian drinking-fountain, looking indecently pink beneath the grey Highland drizzle. The crofters and fishermen of Tobermory drink in scrubbed and varnished pubs, downing their Old Mull whisky (no longer distilled on the spot) with a chaser of beer, jiggling snugly at the bar to the music of a reel on the radio.

The tourists, preparatory to a substantial meal of *Fresh Bloody Bay Lobsters, Sea-Trout Meunière à la G. B. Campbell,* and *Roast Auchtermuchty Lamb,* do their drinking up in the baronial hotel, in a bar decorated with rampant Scotch lions and called, in Gothic lettering, "Ye Olde Spanish Galleon." For in 1588 a "very rich" ship of the Armada, with "eight hundred soldiers and their commanders" and "eighty brass pieces" on board, but "beaten with shot and weather" after a chartless flight from the English Navy around the north coast of Scotland, came thankfully to anchor in Tobermory ("Love of Mary") Harbour. Marked by a buoy with a White Ensign, she lies today some eighty yards from the jetty, but fifty feet below the surface. The eleventh Duke of Argyll, Marquis of Kintyre and Lorne, Earl of Campbell and Cowal, Viscount of Lochow and Glenisla, Lord of Inveraray, Mull, Morvern, and Tiree, Chief of the Clan Campbell—"Duke Ian" to the Highlanders—is trying to haul her to the surface; while the eleventh baronet of Duart, Sir Charles Hector Fitzroy Maclean, Chief of the Clan Maclean, comes along with him to watch.

When, between the wars, the late King Feisal of Iraq visited the Western Highlands, he was struck by the fact that, after dinner, his host drank his health, but did not drink the King of England's. "The tribes," he remarked afterwards, with an eye on his own Kurdish frontier, "the tribes must be very disloyal." At the time of the Spanish Armada he would have been right. The tribes of Maclean, Mackinnon, and Macdonald waged a fiercer guerilla warfare than any Kurdish or Balkan clansmen today—less, it is true, from disrespect for the Throne than from an acute disrespect for one another. They led turbulent social lives, often inviting their adversaries to stay, massacring them after dinner. Such incidents still give rise to gossip in the pubs of Mull, being remembered at only four or five removes. For *(Continued on page 193)*

REFLECTIONS

—by an English man of letters—a dramatist, novelist, essayist, and a romantic,

J. B. PRIESTLEY

When I was up at Cambridge, and had very little money, I spent part of one Easter vacation on a walking tour in Somerset and Devon. One evening, with bitter weather blowing up and a hard trudge behind me, I felt too tired to look for the usual cheap accommodation and so, with some misgiving, I ventured into a hotel. The landlord, a beefy, hard-faced fellow, was standing in the empty entrance lounge. Timidly I asked him what he charged for dinner-bed-breakfast. When he told me, I was so taken aback that I stammered protestingly that I had been paying less than that in London. "Well," he said, glaring at me, "then you'd better get back to London," and turned his back on me. I returned to the street, hot now with murderous impulse. For days I walked cliff paths and moors darkened with resentment, and every mile or so a new and more bitter retort arrived to tantalize me. After thirty years I can still burn when I remember that moment. Yet I am sure that if I were snubbed in that fashion now, I would laugh in the lout's face and tell him that London offered not only lower prices but better manners. You have to be young to be so vulnerable. And if you think yourself a fine fellow but know you have given the world little evidence so far, and are hard up and tired and far from home, then you are all the more vulnerable; and one slighting remark can etch itself with acid into the memory. And now that I am beefy too, and have my hard-faced moments, and know all the vexations of a one-man business, I must be careful to remind myself of that stammering youth with a knapsack, the lad who was knifed by a sneer. Have I too—? Oh, surely, surely, surely not!

The Two Races

An old friend, staying with me, happened to mention a London doctor to whom we both have to report from time to time. He said that this doctor of ours was giving him stuff to keep him awake. To which I replied that this same doctor was giving me stuff to make me sleep. Then for a moment my friend and I stared at each other as if we came from different continents. And quite right too, for here are two races of men: the eternal dozers and droppers off, and the eternal turners and tossers and starers with aching eyes. It is my belief that the sleepers have an immense advantage. They do not know the bitter envy with which I regard them. Oh yes—they can not work as hard or as fast; they miss the second act of a play, the slow movement of an occasional symphony; they may have never seen the moon fading into a luminous hollow shell or the pink-gold cliffs of dawn. But what of that? By and large they have as much as they want of this world and their own thoughts about it, and no more. They can ring down the curtain and are not writhing in their seats hours after the performance has turned wearisome or lunatic. Bedtime is bedtime and not another ordeal. They escape the cold malice of two-in-the-morning. They murmur "Goodnight" and then discover it is breakfast time, all fresh and lively. They travel with magical ease, reducing King's Cross to Darlington to a mere minute or two of yawning and stretching. Do your worst to them, jam them into an Italian third-class carriage suffocating with abominable Latin families, and they have only to close their eyes to cancel their fate. I have travelled with them in dubious aircraft, with thunder and lightning and vast air pockets waiting among the mountains, and while I have died a hundred lingering deaths, I have watched them slumbering away like two-year-olds. With such a talisman in their grasp, they ought to be able to face anything—slow trains to Peiping, verse reading competitions, international conferences on any subject. What—go to Harley Street and ask for advice and capsules! They ought to go to St. Paul's and, before they nod off, thank the good Lord who made them that way and did not condemn them to be one of us, still brooding over Him two hours before daylight.

The Evil Eye

There is an Evil Eye and I have seen it hundreds and hundreds of times. Usually it is either a dirty grey or a very faded blue, but it has always, whatever its colour, a boiled or jellied look. It never lights up. Spread before it every treasure of your mind and heart, and still it never lights up. All that happens, if you are not careful, is that the treasures themselves begin to shrink and lose their colour and bloom in that dull gaze. Anything generous, heartening, likely to uplift the spirit of men, soon begins to look foolish and unnecessary when that Eye is turned upon it. The scheme you discussed so late into the night, reaching the hour when it always seems that men might be saved yet, shrivels in the boiled grey, the jellied blue, of that Eye. The idea is unsound, the plan will not work; something like your notion was tried before and was no good; kindly close the door on your way out. Perhaps it is not true to say that no change whatever can be discerned in that Eye, not a flicker, not a gleam, because at times there may be seen in it some stirring of malicious pleasure, as its owner *(Continued on page 202)*

GOSSIPY MEMO: ON THE SADLER'S WELLS BALLET

By a wit, and a distinguished British ballet critic,

RICHARD BUCKLE

This article is neither a critical notice nor a publicity boost. As, however, New Yorkers will probably look more thoughtfully on the English company this year, they may be interested in a few notes by someone who has been watching Sadler's Wells Ballet on and off for fifteen years; and, at the risk of indulging in too many personal pronouns, these are all I have tried to write. If they only serve to show that all English people do not extend unqualified adoration to all English ballets and dancers, that will always be something. Some of us in London are extremely critical and make no secret of our likes and dislikes in the repertoire and among the dancers—so much so that I think Ninette de Valois, the director, and Frederick Ashton, the principal choreographer, who suffer from persecution mania as regards critics, really thought we might be pleased if they had a flop in New York. Too absurd! We were all fussing around like anxious Nannies during the few weeks before the company left Covent Garden, suggesting this and that, hoping for last-minute improvements, so that New York should find only perfection. "Could not the King and Queen in 'The Sleeping Beauty' improve their miming?" "Could not something be done about the end of Aurora's bed?" I asked Oliver Messel. Then, with the season over, there came a lull. The company left for America. It was as if one had done an examination and had now only to await the results.



MARGOT FONTEYN IN "THE SLEEPING BEAUTY"

THE CENTRE OF CLASSICISM: Never has one arched foot borne so momentous a burden as Margot Fonteyn's when she danced the Rose Adagio for the first time at the Metropolitan last September. As the four cavaliers walked round supporting her *en attitude*, and as she displayed herself in calm, modest splendour—as perfect in classicism as the Parthenon or Vermeer's Milkmaid—she sustained the passionate hopes of several million British people like a vast inverted pyramid hanging invisible in the air above her. Fonteyn's dancing is in the very centre of classicism. Most ballerinas we call classical "surprise by a fine excess" of some special quality—Markova by her lightness, Hightower by her strength, Toumanova by her dramatic projection—but Fonteyn has no peculiarities. The pleasure she gives us is that of observing exactness in proportion, perfect timing, balance and control, absolute harmony: and that is, after all, what "classicism" means.

NOT A BALLET SUBJECT: It seems unfair to put you off Ninette de Valois's latest ballet, "Don Quixote." but I may as well say that I find the subject unsuited to the medium of ballet and the treatment of it tedious in the extreme. Rumour whispers, however, that Mr. Hurok, who was at the first performance in London, liked it a lot and insisted on its being included in the New York programmes.

NINETTE DE VALOIS



CHOREOGRAPHIC IMAGINATION: Although I do not think Ninette de Valois has an essentially choreographic imagination, she is a sound craftsman and all her works are well put together. She has a gift for inventing character movements: her talent is dramatic rather than balletic.

ROBERT HELPMANN IN "DON QUIXOTE"



MARGOT FONTEYN BERYL GREY MOIRA SHEARER VIOLETTA ELVIN

FOUR EXCELLENT SWAN QUEENS: Nobody likes Hurry's décors for "Swan Lake," so we can only hope the money will be forthcoming for new ones soon. Michael Somes makes a sad and noble prince, and Nadia Nerina, a young South African, and one of the company's most exhilarating dancers to watch, is good in the first act *pas de trois*. We now have four excellent Swan Queens in the company: Fonteyn, Shearer, Grey, and Violetta Elvin. Elvin has made progress in the last year and is now a most exciting dancer. She combines physical verve and attack with a kind of mental reserve. While her body plunges into passionate and abandoned *arabesques*, she smiles, she looks beautiful, but she seems to hold herself withdrawn. Russian-born, perhaps she is acquiring English reserve. As Odette, Beryl Grey's full, swooping movements are always beautifully timed and controlled. Her height, which might have been a severe handicap to her, she has learned to turn to advantage: she is a musical dancer, if not a completely expressive one. Grey has a deeply serious approach to her art and much may be expected of her. Moira Shearer surprises by her flashing radiance: she darts and poses like a rare bird in flight. Her red hair and her beauty of face are the least of her wonderful assets. Her build is unusually slight and elegant; her speed in turning movements, unparalleled.



ROBERT HELPMANN IN "A WEDDING BOUQUET"

A GREAT COMEDIAN: "A Wedding Bouquet" is pure joy, and in it Helpmann shows up at his very best as a great comedian. He has an extraordinary versatility, and in the early years of Sadler's Wells he made it possible to mount the full-length classics by his talent for *seeming* to be a *danseur noble* without really being one at all. Much depended on him, and he always rose amazingly to the occasion. He is a sensitive and experienced partner, and it is easy to see how he gives Fonteyn a greater sense of security than anyone else. Yet comedy is his *métier* and in "A Wedding Bouquet" he is incomparable as the Bridegroom embarrassed by the arrival of a bevy of ex-girlfriends at his wedding. It is a little tantalizing that one does not hear all Gertrude Stein's words, as one never does; but how pungent are those lines which do suddenly ring out in a silence, and how much they *seem* to mean, though it is not immediately evident just what. "Thérèse, I am older than a boat, and there can be no folly in owning it." "She has made no plans for the summer. ... She has made no plans for the *winter*." Even the brisk announcement "This is now Scene Four" has the force of an epigram.



LYRICAL AND WITTY CHOREOGRAPHER: Ashton's Muse is lyrical and witty in turns, but it seems chiefly to have been his light gay works which won favour in America. "Façade" and "A Wedding Bouquet" are both to be encored. I love them both, with slight reservations. I confess to being a little weary of "Façade," having seen it so many scores of times since Ashton was first paid five pounds down for producing it for the Camargo Society in 1931. It is to English ballet what "Fancy Free" is to Ballet Theatre, only more so, because we have three companies that perform it, and it has been going on twice as long! "Les Patineurs," another cheerful closing ballet, is familiar to you in a version by Ballet Theatre which did not receive the best reports. It is enchanting for Meyerbeer's music and for the invention and gaiety of its choreography. I hated its tea-garden décor from the very first night in 1933, but now I have seen it so often, I have grown almost fond of it.

(Continued on page 198)

MOIRA SHEARER AND FREDERICK ASHTON IN "FAÇADE"



THE SILKY SHOE FOR THE DINNER COSTUME

The news of the shoes that go to dinner now is in what they're made of. The good new thing is cloth. Crêpe de Chine, satin, lace, ottoman, moire, brocade. *Or* velvet. Velvet alone, or velvet with. . . . *Below:* Examples of velvet with. . . . Nearest, a few ounces of velvet and thin satin strips; one of the lightest-weight shoes we've seen. By Ferragamo, $38. From Lord & Taylor; Wanamaker's, Phila. And below that, black velvet shoe bound with pleated moire, the tapering strap securing the foot, so. (We're told that this strap-position is the preference of professional dancers.) This shoe, designed by Mademoiselle, $16. From Lord & Taylor; Burdine's. *Left:* The dinner costume that opens the shoe question. A strapless black sheath with its own silk and wool lamé box jacket (the lining is of red satin; the revers are black velvet). Dress, in Martin velvet of Du Pont rayon. Both by Anna Miller, $235. Velvet bag by Ingber. All, Saks Fifth. Costume also at Wanamaker's, Philadelphia; Wm. H. Block. *Opposite:* A dinner costume for which we'd choose a black velvet shoe. This shoe, velvet, sculptured, carved in a depth of pattern. $20. Andrew Geller. The costume itself, dinner separates. Black rayon velvet top; black silk taffeta skirt. By Mollie Parnis, $90. Altman; Hutzler's. Shadowy black velvet bicorne by Laddie Northridge. Nylon stockings by NoMend, $1.95, at Altman. . . . And? And perfume, of course. Might be Dana's "Voodoo"— a perfume particularly meant to be worn with black.







PHOTOGRAPHED BY COFFIN AT THE MAISONETTE ROOM OF THE ST. REGIS



THE ELEGANT PERENNIALS

On this page, elegant, cherished accessories, chosen for their timeless quality rather than for their change-of-season news:
Above: Hand-turned bag of black French suède, the shape perennial. By Coblentz. $35 plus tax.

Far left: Dinner-theatre envelope. In black cut-velvet and crêpe. By Lujean. $25 plus tax. Hand-sewn gloves of beige Mocha; $10.50. *Left:* Ivory-topped tall umbrella. Black wood and black rayon. Collapsible for packing. $13. Fur belt: narrow, rolled leopard skin, with a front of stitched black calfskin. $23 plus tax. *Below:* The forever opera pump. Handmade, in Belgium, of black suède. By De Busschère. $45. All of these elegant perennials at Henri Bendel.

THE FASHION FOR VIOLET

Opposite page: Scarf-neckline coat of violet French fleece, its light bulk lightly hugged in at the front. Added: the bright lipstick red of a rolled beret, copy of a Claude St. Cyr design. Both, made to order. Both—and the hoop earrings, cigarette case—at Henri Bendel.

HERBERT MATTER





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2



3



4



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8



9



10



11



12



13



14



TO ADD TO RUST

To begin with: rust. To add: a run of blending (not matching) tones: gold, burnt reds, wine reds, browns. Or: a bit of emerald green, or white or black. The rust-coloured shortcoat, of Lesur wool marked with henna velvet, $175. Added: coral felt hat; gilded chain (worn like a sommelier's), medallions. All, Hattie Carnegie.

1. Golden velours bag, by Lesco, $6*; near-white velours gloves, by Marcel Wagner, $5; both, Saks Fifth Avenue.

2. Metal-yellow, narrow metal mesh belt, by Schaffer, $3.50; at Best's.

3. Pottery-red silk crêpe scarf by Sally Gee, $3; at Franklin Simon.

4. True rust colour: suède walking shoes by Drury Lane, $20; Altman.

5. Big fitted calf bag, adjustable strap. by Evans, $135*; Saks Fifth.

6. Chunky green stone and rhinestone earrings, $5*; Henri Bendel.

7. Wine calf, low-cut opera pump, by Newton Elkin, $23; Lord & Taylor. Nylon stocking, 15-denier, 60-gauge, the shade, "Misty Glow"; by As You Like It, $1.65; at Franklin Simon.

8. Golden suède bag, black-strapped, by Alan, $35*; Bergdorf Goodman.

9. Taffy-gold doeskin-finished lambskin gloves, by Kislav, $15; at Best's.

10. Black and white enamelled medallion by Accessocraft, $8*; Lord & Taylor. Gold-colour metallic ribbon for a necklace, by Bur-Mil; Altman.

11. Two necklaces, skeins of gilt beads and fake pearls, by Dalsheim, $10* each; from Bonwit Teller.

12. Maple-tan calf bag, by Nettie Rosenstein, $75*; at Bonwit Teller.

13. Calf shoe with a small tongue, by Julianelli, $25; Lord & Taylor.

14. Gold-plated collar, a Bel Geddes design, $8*; Bergdorf Goodman.



1



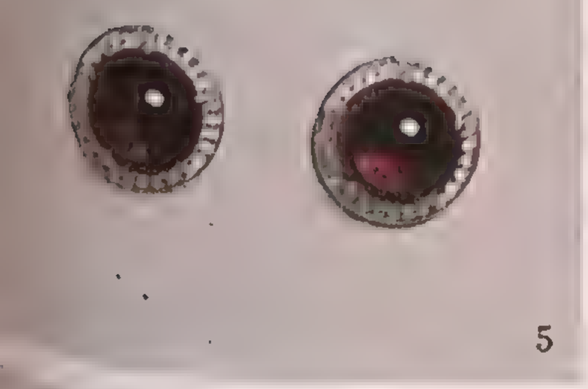
2



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11



12

TO ADD TO PURPLE

To begin with: purple. To add: black and a component of purple —blue, red (the rosy tones; one dash to a costume). Or: sienna; a touch of orange, of pearly green. Box-jacket suit in black-checked Hockanum wool tweed, with a mauve linen blouse, both by Anne Fogarty, $50; Lord & Taylor. The blue silk crêpe scarf, by Ben Goodman, $2; Altman. Black gloves, rayon velvet backs, rayon jersey palms, $3; McCutcheon's. Mr. John chéchia to order. 1. Wine-red velours pouch bag, by Lujean. $10.50* at Saks Fifth Avenue. 2. Polished red calfskin opera pump, hand-sewn. $30; Saks Fifth Avenue. 3. Pale green, baroque, pseudo pearls by La Tausca. Necklace, $15* at Best's. 4. One only tang of warm colour: wool jersey gloves. About $3; Kayser. 5. Ruby-red stone earrings, with a frosty border of rhinestone baguettes. By Trifari. $25*. Altman. 6. Red-striped belt of gold-filled webbing by Agnew. $10; Henri Bendel. 7. Pink and blue: men's handkerchiefs, sheer cotton, hand-rolled. $2.50 each. The wine-red cotton cord neck-kerchief, $1. All three by Bloch Frères. From Altman. 8. Bright black shell opera pump of lizard. About $23; from Florsheim. 9. Bright black handbag of Bengal lizard, a medallion at the clasp. By Koret. $45*, at Henri Bendel. 10. Cinnabar glacé kidskin gloves by Bacmo. $8. From Lord & Taylor. 11. Sienna: big handbag with long straps. By Alan in Loewenstein calfskin. $40*. From Bergdorf Goodman. 12. Blue-and-red print belt, silk twill, leather-lined. By Brooke Cadwallader. $6. From Henri Bendel.

*Plus tax





TO ADD TO SANKA BROW

To begin with: Sanka brown. To add: clear turquoise, blue, green. To add: no exact match, but all brown kin, from varnish-yellow to smoke-grey. To add—once: wine red. One beginning (*left*), black-brown overcoat of double-faced wool, green-blue inside; by Brigance, $119. Lord & Taylor. Worn, this time, with bright velours helmet, Hattie Carnegie; and a brighter, lighter blue for the scarf. And a big pin of pink stones, and rhinestones, $12*, at Franklin Simon.
1. Beige: shaggy velveteen carnation, by Flower Modes, $1, Bloomingdale's; cuffed glacé kid gloves, by Hansen, to order later; Franklin Simon.
2. Cowhide bag with a gilded metal emblem, by Lesco, $18.50*; Altman.
3. Double choker of fake pearls fastened, adjustably as a belt, with gold-plated buckle and mesh tongue. By Marvella, $7.50*; Franklin Simon.
4. Hand-sewn calf opera pump along city-country lines, $30; Saks Fifth.
5. Alligator bag, leather-lined, by Coblentz, $110*; at Bonwit Teller.
6. Collar and ascot in cat's-eye colours: green, tan, black; satin-striped rayon faille; by Echo, $3; Saks Fifth.
7. Irish linen handkerchief, 17" square, by Burmel, $1; Lord & Taylor.
8. Snake necklace of gold-plated metal, $18.50*; earrings in the family, $10*; by Monet; Bonwit Teller.
9. Bing-cherry-red (for all colours) calf shoe, $23; I. Miller, New York.
10. Tapestry colours for brown: sour yellow, dark green, turquoise; silk twill scarf, $5; at Bergdorf Goodman.
11. Rhinestone and coloured-stone earrings, by Reja, $10*; at Altman.
12. Hand-sewn calf shoes with two delicate straps, $30; Saks Fifth Ave.


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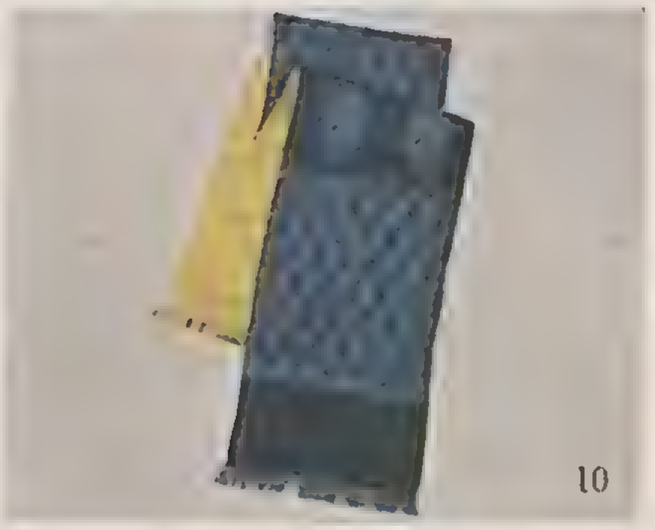

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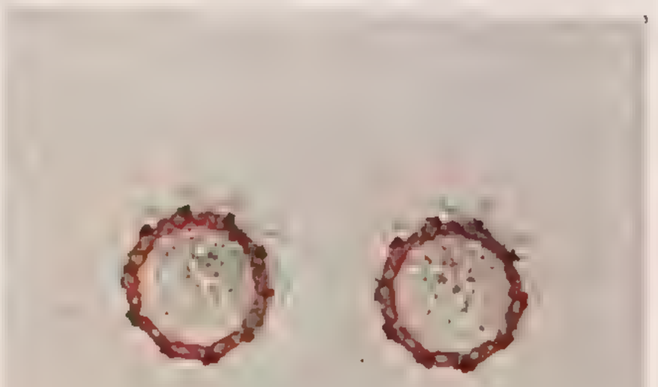

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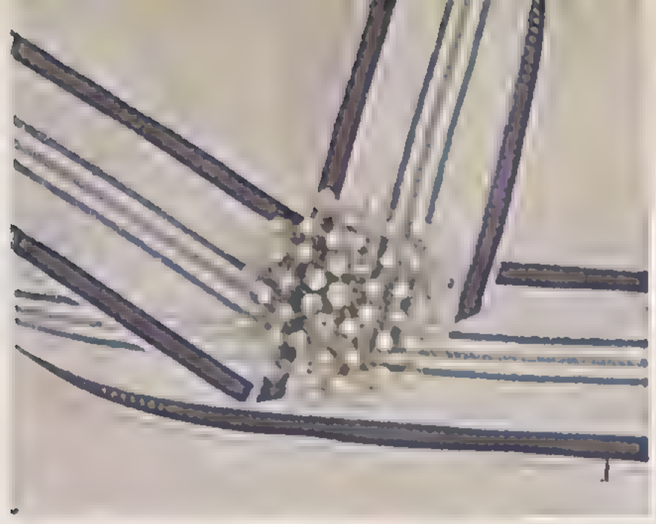
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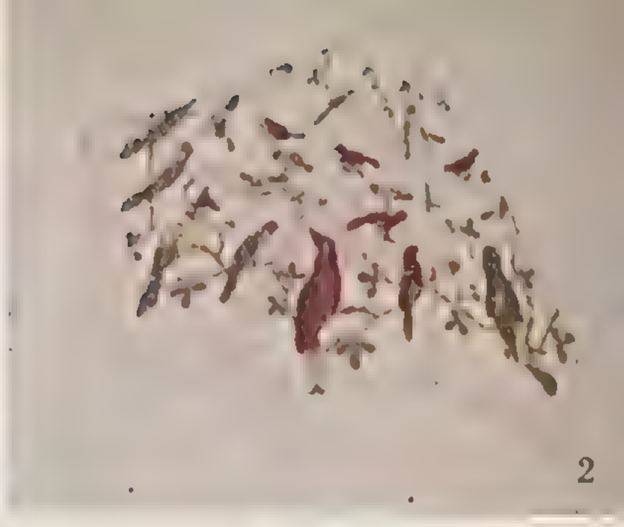
TO ADD TO BLUE

To begin with: a deep blue. To add: the browns and the goldens. Or: mauve to plum to wine-dark red. Or: all other blues. Narrow, city suit in velvet-bound Hockanum wool, by Diminutives, $90; at Altman. Its company: blue velours hat, by Lilly Daché. Velveteen gloves by Shalimar, $3; Lord & Taylor; gold-plated jewellery; Altman. Brown umbrella, paler bag; both at Bergdorf Goodman. 1. Big snowflake of rhinestones, Accessocraft pin, $7.50*; Bur-Mil grosgrain ribbon; both, from Altman. 2. Bird-bright, yard-square, printed silk scarf, by Glentex, $5; Saks Fifth. 3. Beige lambskin gloves by Alexette, a good length, $8; Franklin Simon. 4. Plum (excellent with blue) calf satchel, by Koret, $29*. From Best's. 5. Calfskin shell of an opera pump, by DeLiso Debs, $17; Bonwit Teller. 6. Bright stone bird pins, by Ledo; $4* and $6*; at Franklin Simon. 7. Fake topaz, gold-plated earrings, $7.50*; pin, $6.50*; bracelet, $15*; necklace, $20*. Bergdorf Goodman. 8. Black calf satchel, leather-lined, by Ronay, $18.50*; from Peck & Peck. 9. Dark brown cut-out calf shoe by Andrew Geller, $20; at Frost Bros. 10. Metal-grey mock pearls; single choker, $2*; double choker, $4*; 60-inch rope in ombré shades of grey, $7.50*; all, by Richelieu; Altman. 11. Pseudo pearls, jet; gold-plated links. Choker, $16*; bracelet, $12.50*; by Robért; Lord & Taylor. 12. Golden pigskin glove, short, plain, by André David, $12; Bonwit Teller. 13. Dark wine-red cotton gloves, by Wear-Right, $3; at Bloomingdale's. 14. Flower-colour for blue; bib of anemones on velvet, $13; Jay Thorpe.



RAWLINGS





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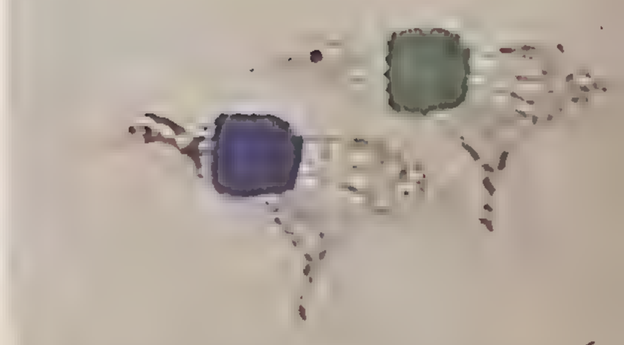
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NEW FRENCH HANDBAGS



Black suède, handled as if it were black velvet, light, almost, as a flower. Draped, tucked, or pleated. Hand-stitched and hand-turned, on a minimum of frame, a soft loop of suède for the strap-handle.
Top: Draped bag, plain back and front, the sides jutting out, gently. $25 plus tax. *Centre:* Tucked bag, a curved, longer shape, with tucks all across it. $39.50 plus tax. *Right, below:* Pleated bag, the pleats stopping short of the scallops. $32.50 plus tax. These three bags designed by Roger Model, and made in France for Josef. All at Saks Fifth Avenue; Montaldo's; Harzfeld's.

NEW FIREWORKS

Opposite page: Sparked by Spain—short evening dress and bolero, simple and direct in outline, elaborate in detail. The fiery flashes—wool jersey, under a network of jet; the sheath—a web of embroidered lace. A Leslie Morris design. This, and the jet-glistening hat, made to order. Costume, hat, jewellery, all at Bergdorf Goodman. More news from the same house: their own new perfume, "Fireworks," a fresh brilliance.





SHORT COAT

A town coat and no mistake: short, square, brightly checked—facts that once meant country only; now mean city as well. By Roxspun in brown, beige, yellow wool fleece, about $60; Russeks; Rich's. With it, sweater of cinnamon worsted-and-Vicara, by Jantzen, $8; Bloomingdale's. Gold-plated leaves around the neck, $9; big earrings, $6, both plus tax, by Bergère; Lord & Taylor.

FRANCES McLAUGHLIN
VOGUE, SEPTEMBER 15, 1950

FITTED COAT

A city tradition, the fitted coat; of-all-purpose in town, commutes to the country; but is not casual, not casually worn. The coat, with a furry texture, by Brigance in brown Anglo wool-and-mohair, $150. Pillbox by Betmar. $6. Black calf box-bag by Ronay, $15 plus tax. All, Lord & Taylor. Nylon stockings, 54-gauge, 15-denier, $1.95; Gotham. Coat also Himelhoch's; Wanamaker's, Phila.



These five costumes thrive in the city, are bound successes for any plan in the day. They are not all for the same person. One has a young manner; one, guess-what-age; one, for the tall; and two—unlimited. *Right:* This suit is generic, of the order that almost everyone can and will wear well. The flannel suit. The narrow line. The fitted waist. The black velvet touch. Suit by Hannah Troy in grey Juilliard worsted flannel, $90. Little alligator chest, by Style Art, $125 plus tax. Both, Tailored Woman. Suit. also at Vandervoort's. *Below, left:* This suit has a young air. The jacket, rather short; fitted, but easily, the collar tied with a red velvet puss-bow. Suit by Max Levine in grey Hockanum worsted flannel, $70; Jane Engel. Beige rayon umbrella, by Frankford. Big, fitted calf bag, $60 plus tax, at Elizabeth Arden. *Below, right:* A coat with much authority, at its best as worn by a tall person. First note: the fan-blade pleat down the back. Wide shirt sleeves, a neckline laced with a taffeta scarf, taffeta lining. By Schiaparelli in plum-blue Juilliard wool, about $120; Lord & Taylor; Neiman-Marcus.

DAY IN, DAY OUT



Right: A suit with no top age limit, and no place limit. In knitted black wool (remember the good texture of knitting) with gilt buttons; a born traveller like all of its kind, it is almost impossible to wrinkle. Complimentary to many figures it is made in junior, regular, and half sizes. By Hollywood Knitting Mills, $35; Altman. *Below:* Fur-lined jacket; box-jacket suit: two of the newer and sounder established facts of fashion. This suit is a city or country idea for almost anyone. The jacket works as an extra, easy coat. Suit by Rubin-Feld in grey-dyed lapin and grey Hockanum wool, about $100 (the price a good surprise); Franklin Simon; L. S. Ayres. Grey cashmere sweater by Premier, $17; Saks Fifth.



FRANCES MCLAUGHLIN

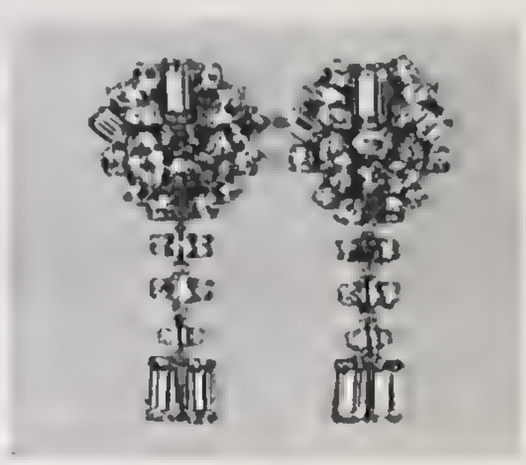


NEW HAIR TINT, NEW COIFFURES

For all degrees of imaginative blondes or to bring out the midnight lights in the brunette: Helena Rubinstein's new Color Tint Rinse, "Blue Vixen," the first blue rinse not dedicated to the white-haired.
The short coiffure, newly full: the small soft chignon; a small waving crest of pompadour. Both coiffures by Michel of Helena Rubinstein.



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NEW EARRINGS: GLITTER IN NEW SHAPES



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New glitter, to go from late day on through the evenings, these eight earrings—each with some part movable, a drop, a dangle. . . .

1. Two-part earrings: rhinestones set as if in a brooch, the lower half-moon movable. By Barker & Barker. $7.50; Bloomingdale's.

2. Kite-shaped earrings: two and a half inches of rhinestones. The large top, the thin line, reverses the usual drop-earring pattern. By Ledo, $14; Jay Thorpe.

3. Sprays of pseudo-pearls: long and short, centred by rhinestones: round and big, screening about three-fourths of the ear. $8; Henri Bendel.

4. Rain drops of rhinestones: a two inch stream, with a pear-shaped baroque pseudo-pearl. By Bergère, $5; Saks Fifth.

5. Big as jewelled quarters, these drops paved with rhinestones set in rhodium at the end of a narrow rhinestone row. By Eisenberg, $15; Franklin Simon.

6. Sparkling headlights: double-faced, barrel-shaped rhinestones on a thread-thin, gold-plated chain; smaller rhinestone buttons at the ear. By Kramer, $5; Bergdorf Goodman.

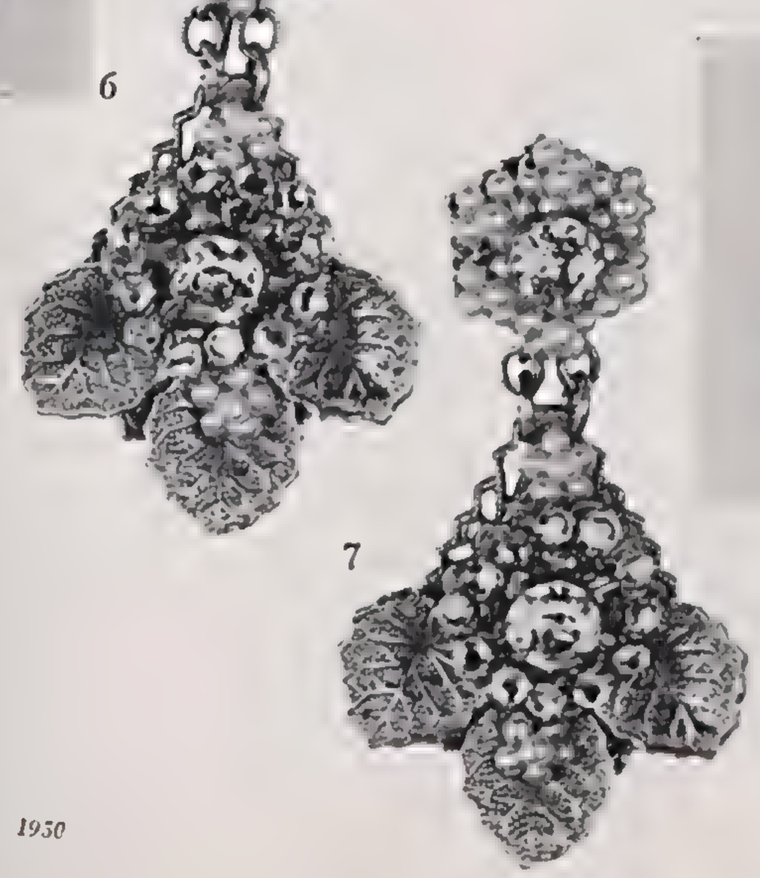
7. Dropped bouquet of rhinestones and pseudo-pearls with gold-plated leaves. By Miriam Haskell, $22.50; Saks Fifth.

8. Swinging hoops of pseudo-pearls: in the centre, a fake emerald; small rhinestones at both ends. Topped by rhinestones again at the ear. By La Tausca, $4; Best's.

All earring prices, plus tax.



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MRS. FROTHINGHAM CARY

IRENE'S PETAL SKIRT

Above: Long at one point—long where three petals of skirt touch the floor—is this day-length evening dress worn by Mrs. Frothingham Cary of Los Angeles. Sea-green Bianchini silk satin, the petals stiffened with silk taffeta. The boned bodice is strapless; uninterrupted praise for Mrs. Cary's beautiful shoulders. The dress at Lord & Taylor; Garfinckel's; Bullock's-Wilshire; Frost Bros. Photographed at James Pendleton's new decorating shop in Hollywood.

CARNEGIE'S LOOPED SKIRT

Opposite: A raving beauty from Hattie Carnegie's ready-to-wear collection. A ball dress of sea-grey silk satin with pleats of skirt gathered in loops and held by turquoise-blue satin. The bodice, cleverly, gently, folded. Dress, also I. Magnin.







ADRIAN'S SPANISH AIRS

The Spanish air (Vogue has shown it in hats, for one thing) is a fresh fashion direction this year. Spanish, but subtly so, with no suggestion of castanets. Adrian's is one good quarter where this feeling is explored. Throughout his ready-to-wear collection he does the Spanish thing. His means: bold colouring; the use of jet and braid; implication (and no more than that!) through shape . . . *On this page:* A big, beautiful red dress with a stiff, Infanta skirt, a rustle (Ducharne silk taffeta). A suggestion of a mantilla twined of black silk braid with long fringed ends. *Opposite:* Eucalyptus-green dress of luminous Bianchini silk taffeta. Bullfighter-red jacket in Stroock wool, dotted with jet beads. Of interest, importance: the day-length skirt, floor-length at one point. *All:* from Gunther Jaeckel; Marshall Field; Robinsons', Beverly Hills.

NEW EXIT LINES

Newcomer: the opera pump with décor at the back, usually on the heel, for afternoon, late day, eight o'clock.

1. Rhinestone heel-sparks on black velvet shoe. About $16. (This, perhaps the one glitter with a dinner-theatre suit.)
2. Black braid curves on afternoon brown suède. About $16.
3. Late-day black shoe: satin underlays; suède. About $17.
4. On a black suède afternoon shoe, a black calf heel and hood, arched with braid. About $16. All four by Mademoiselle; Lord & Taylor; Kaufmann's; Jelleff's; Hudson's.



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HERBERT MATTER

NYLON STOCKINGS: HOW TO CHOOSE THEM; NEWS TO LOOK FOR

In the course of the single decade since nylon stockings made their first appearance on the shop counter (the date was May 15, 1940), they have progressed from being novelties to being treasures to being staples. Taken-for-granted staples, often chosen casually. When they were brand-new in the market, it was all very well simply to buy "a pair of nylons"—to try. But now that they *are* staples, and now that there are many to choose from, the new thing is to choose with regard for purpose—everyday, special afternoons, evenings; suitability being determined by gauge *and* denier; by type of reinforcement in relation to the shape of the shoes to be worn with them; and by colour. Whatever you choose, it is a good rule to buy three pairs at a time so that you can mate the spares when the inevitable finally happens. Remember that any nylon stockings live longer if they are (1) put on smoothly, by well-manicured hands; (2) laundered as soon as peeled off; (3) put away in a Cellophane envelope or compartment or stocking case.

Now back to the stocking counter: The gauge and denier business is not really mysterious. "Gauge" refers to the number of loops knitted within an inch and a quarter; "denier" to the thickness of the nylon thread used. The higher the gauge, the more loops. The lower the denier, the thinner the thread. High-gauge stockings have, as you might expect, the greatest snag-resistance. Therefore, the 60-gauge, 15-denier stocking, for instance, is a practical choice, not an extravagance. If you want a thinner stocking, then take 51- to 54-gauge, same denier; for more opacity, a higher denier.

Conspicuous stocking news of the season: the decorated stocking. Decorated by small motifs—at the ankle, the instep, or even close to the knee—a whole new idea. Or, decorated by clocking, a not-new idea, but done in a new fashion. Rhinestones, metallic thread, and permanent hand-painting, sometimes all together, are used for both types of décor. Bryan, Sanson, and Larkwood are three names to ask for if you are looking for such gala stockings.

News, illustrated, right: The hand-painted black clock on a flesh-pale evening stocking, 51-gauge, 15-denier, by Larkwood. $2.50 at Arnold Constable; J. W. Robinson. (N.B. This, like all decorated stockings, looks its prettiest worn with a perfectly plain shoe—a simple opera pump, perhaps of black velvet, or satin.)

Far right: The permanently fluted stocking, made by a new process called "Process Sansonette," developed to improve stocking-fit. (On the leg, the fluting smooths out completely, is invisible.) In 60-gauge, 15-denier nylon, by Sanson, $2.25 at Altman; Frost Bros.

As to colour, always seasonal news, the *(Continued on page 206)*







THEATRE NEWS IN BLACK

Right: Newly important in Paris, in New York—moire. Here in a short, strapless, evening dress and dinner jacket of black rayon moire. For restaurant dining, theatre evenings, with white gloves, a glint of jewels, black sandals. These, by Delman, in calfskin, a new shape, made by a new process that curves a single piece of leather up into a firm, light, scalloped shell: $38. The Celanese moire dress and jacket, $175; sandal-foot nylon stockings, 51-gauge, 15-denier, by Propper, in a pale tint, "Bolero," $1.95. Glacé capeskin gloves, by Superb, $13.50; rhinestone jewellery by Kramer. All at Bergdorf Goodman. Dress and jacket, also at Woodward & Lothrop.

DAILY NEWS IN BROWN

Opposite page: New suit-shoe in two brown leathers. Suède for the shallow sides and back; alligator, delicately, as the front and heel. Suit-shoe, by Evins. $45; I. Miller; Neiman-Marcus; I. Magnin. New stocking-brown, a tone called "Brown Velvet," in 54-gauge, 15-denier nylon stockings by Bryan. $1.95; at De Pinna; Garfinckel's. New brown-and-black slim-line suit, a busy-life treasure in wool tweed. Outlining the yoke, narrow slot-seaming; the collar, smooth black velvet. By Maurice Rentner, $250. From Saks Fifth Avenue.

THE NEWS IN PERFUME



All photographs approximate actual size.

LUCIEN LELONG makes three introductions—two new perfumes, and a new idea about price. The perfumes are: "No. 6" and "No. 7"; one a floral, the other a siren; both made in France, bottled there; both delightful. But even more delightful news is the price. For there is this new idea at Lelong: bottles and boxes simple and undecorated, and a low, low figure of $9* for two whole ounces of perfume, fine *and* French.

NINA RICCI's news: "Fille d'Eve" perfume, with the scent of sun-ripened fruits; as much news, the bottle for it—an apple of Lalique glass, a bottle that is a small *objet d'art* in itself.

CIRO's new perfume "Acclaim," the first this house has introduced in nine years. They feel it is a really new (not reminiscent) blending of flower essences.

HOUBIGANT "Présence" perfume, in a cut-crystal bottle, returns after seven years, bringing back its special mixture of woodland ferns and greens, somewhere between floral and spice flavourings.

BOURJOIS, old and famous house, brings out a brand-new perfume, a young perfume, fresh and sweet, with floral overtones: "Endearing."

ANN HAVILAND's new perfume (in a pear-shaped bottle) is "Jasmin of the Night," an intricacy which she designed to recapture the true, full scent of the living jasmin flower.

LANVIN's "Eau de Lanvin" in the celebrated "Arpège" fragrance, now in a new king-size (the bottle holds a full quart). The price, $37.50*. Photographed life size.

CHANEL's latest perfume, "Bois des Iles," is echoed, newly, by Eau de Cologne in the same fragrance.

COTY's "L'Origan," darling of the '20's—and a continuous favourite—appears in a 1950 version. The perfume, the same as ever (no tampering with that); the bottle, streamlined.

*Plus Tax



GRIGSBY

Balmain

Robert Piguet

Exclusive:

VOGUE PATTERNS FROM THE PARIS COUTURE

8 models designed in Paris

Lanvin

By exclusive arrangement with the Paris couture, we present here, and on the next two pages, our eighth group of designs for dress-making; faithful, tack-to-tuck, to the original models by Balmain, Jacques Fath, Jacques Heim, Lanvin, Molyneux, Paquin, Robert Piguet and Schiaparelli. The eight dresses in this series, exact examples of these designers' talents, were photographed in Paris, would be as much at home anywhere in the U.S.A. To make or have made, in the colour and cloth that suits your taste and climate:

Opposite page: BALMAIN's two-part dress, the narrow line gently interrupted by a pair of pouch pockets. The top stops at the waist in front, has a peplum over the skirt-back. The original, grey flannel. You might repeat it verbatim, or in shadow-plaid men's wear, say beige. Design No. 1110.

Top, right: ROBERT PIGUET's all-day dress with a jut of pockets, side-slanted, giving a peg-top look to the slender skirt. On the bodice, below the sharp revers, the usual row of buttons; on the skirt, buttons for décor, two by two. For the original, grey flannel. For your duplicate, perhaps dark faille. Design No. 1109.

Centre: LANVIN's afternoon and little-dinner dress with an overskirt. The underline, slim, simple; the attached overskirt, fuller, drawn high on one side. One-sided too, the cowl neckline. Below it here, a curved spray of embroidery, such as you might add, if you like. Original, black flat crêpe. Design No. 1107.

Right: JACQUES FATH's one-piece dress with a two-piece look. His large signature, almost-to-the-waist revers, filled in by a high gilet, accenting the revers' line. His original in an afternoon combination: beige faille, with black organza. Translation for all day: flannel with linen. Design No. 1113. *Back views, sizes, on page 197.*

Jacques Fath



VOGUE PATTERNS FROM THE PARIS COUTURE

continued

Jacques Heim



Top, left: JACQUES HEIM'S short dinner dress, the shoulder straps slant-draped, the bodice cross-tucked, the skirt fan-pleated at the back. Not shown, the short-sleeved, short dinner jacket, designed to go with the dress. For your own copy, perhaps black taffeta, as here; or plum, or bright blue. Design No. 1112.

Left: PAQUIN'S coat-like dress, the dropped shoulder and the sleeve joined by a deep overlap. At each side, an outsize patch pocket, like a coat's, slanted across the top—one of the oblique lines in the current fashion news. The original, mustard wool tweed. Good alternate: tweed in rusty tones. Design No. 1108.

Lower left: SCHIAPARELLI'S straight sheath, a pure-and-simple outline with nice details—the stitched and pointed yoke, the cuff bands at shoulder level, the almond shape of the out-reaching skirt pockets, topped by stitched bands. A dress to make in any soft, sheer wool, perhaps a worsted jersey. Design No. 1111.

Opposite page: MOLYNEUX'S wool dress, typically Molyneux, in navy-blue with a wrapped-front-skirt. The news, the big square pocket that hangs free from the waistline, is not attached to the body of the dress. The front of the skirt buttons over the hip on the left. Design No. 1106. *For other views and sizes turn to page 197.*

Paquin



Schiaparelli



RUTLEDGE

Molyneux



ACCESSORIES: ACCORDING TO SCHEDULE

On these and the next two pages, four types of new costumes and, keyed to each, a gathering of new accessories. Here, the cocktail group: the five-o'clock dress of black silk taffeta and velvet. The little black panne bicorne; the black clutch bag; each with a touch of glitter. And a choice of black late-day shoes, airy, tapered. The dress, by Mollie Parnis, $90; Bonwit Teller. Hat, $65; Florence Reichman. Shown on the foot: suède tie-on sandal with a jet-centred flower at the toe. By Urbanites. $20; Altman. 1. Suède stripling, high-heeled. An Avonette. About $17; Saks Fifth. 2. Suède opera pump, the front a lattice. A Red Cross shoe, $11; Stern's. 3. Velvet sandal with double ankle-strap, the toe closed. By Laird Schober. $15; John Wanamaker. 4. Suède sandal, closed in front. By Toni Drake, $11; at Shillito's. 5. Clutch bag of black faille with a shining bowknot fastener of rhinestones and gold plate. By Edwards. About $8 plus tax. Bloomingdale's.

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Dagmar

For a busy afternoon schedule that might begin with a rather special luncheon, might include a newsreel, an art gallery, serious shopping: Dress and jacket (frequent this-season alternate to a suit) in black worsted crêpe; with red velvet as a belt for the tube dress. the collar on the braid-rimmed box jacket lined in red rayon crêpe. By Varden Petites, $95; Altman; Jordan Marsh. To go with: a small hat, probably black with a bit of jewelling. This one, a soleil cloche, glitter between its two points; Hattie Carnegie. In hand: a black velvet clutch bag, by Ingber. $5 plus tax; at Altman. 1. For the city suit that could alternate with the dress and jacket: this blouse in white rayon tissue faille. By Adelaar. $7; at Lord & Taylor. 2. For many an afternoon, many a costume: black suède opera pump with tear-drop cutouts. A Delmanette shoe, $16; Bergdorf Goodman. 3. Soft pouch-bag of black suède. By Jenny. $11 plus tax. From Best's. 4. Black calfskin bag with an outside pocket. Made by Goldsmith. $37.50 plus tax; Bloomingdale's. 5. Calfskin opera pump, the throat squared; in a good red. An Avonette shoe, $15; Saks Fifth Avenue. 6. Suède city shoe, one buttoned throat-strap. $19; at Foot Saver.





ACCESSORIES: ACCORDING TO SCHEDULE *cont'd*

On schedule for the country, for travelling, town: this big fleece coat, back-belted, with pockets as ample as a courier's saddle-bags. To wear, often, with a sweater and skirt, a sturdy belt, firm-heeled shoes. Coat by Bellciano, in green Forstmann fleece, $135; Franklin Simon; Famous-Barr. Saddle-leather belt, by Schaffer, $4; Bloomingdale's. Buckled calfskin moccasins, by Hill and Dale, $16; at Lord & Taylor. 1. Set on a medium heel, a calfskin shoe, tassel-tied. $12; Foot Rest. 2. Textron worsted jersey blouse, sleeves and neckline banded by knitting; $5. From Bloomingdale's. 3. Tan calf bag to carry over wrist or shoulder. By Bienen-Davis. $45 plus tax; at Saks Fifth; Hutzler's. 4. Black calfskin bag, adjustable strap. By Jana. $18.50 plus tax; Bonwit Teller; The Blum Store. 5. Low suède soft-shoe, by Arnold Authentics. $19; at Bonwit Teller. 6. City-country calfskin shoe with extension sole. $18; Walk-Over. 7. Flat shoe in calfskin, with a tie twist. By Deb, $9. At Altman.


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Daily-rounds dress: black wool alpaca, all new slants—the wrapped skirt, the funnel pocket, the white grosgrain collar pointing to the back and front. By Nicol of Sweden. $110; Rosette Pennington; Gimbels, Phila. Worn with it here: a cocoa felt beret, from Florence Reichman; a black calfskin opera pump by Troylings, $13; Abraham & Straus.

1. Satchel bag of black calfskin, double-handled. By Rath. $35 plus tax; Alfred Dunhill; Hudson's.

2. Low-heeled suède soft-shoe with a lattice of strips. By Ferragamo. In brown, to order. At Lord & Taylor.

3. Black calfskin opera pump, by Rhythm Step. $13. From Altman.

4. Black calfskin handbag by Kadin. $8 plus tax. At Saks 34th St.

5. Cutaway opera pump on a firm moderate heel. By Marquise. $11.

6. Easy-walking shoe of suède; the front tongue-pointed; one button. By Matrix. $19; Bloomingdale's.

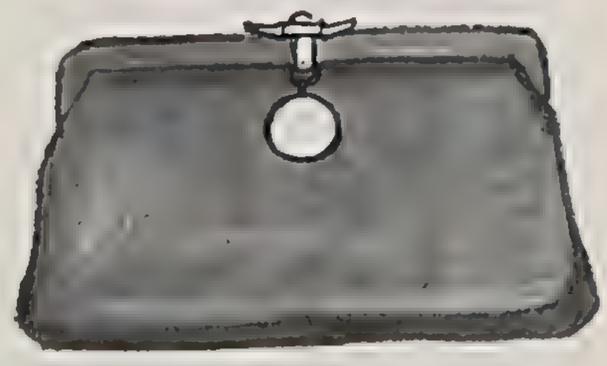
7. Cloth-and-leather shoe: grey wool jersey woven with Lastex; at the heel and toe, calfskin. By Palter De-Liso. To order. At Bonwit Teller.



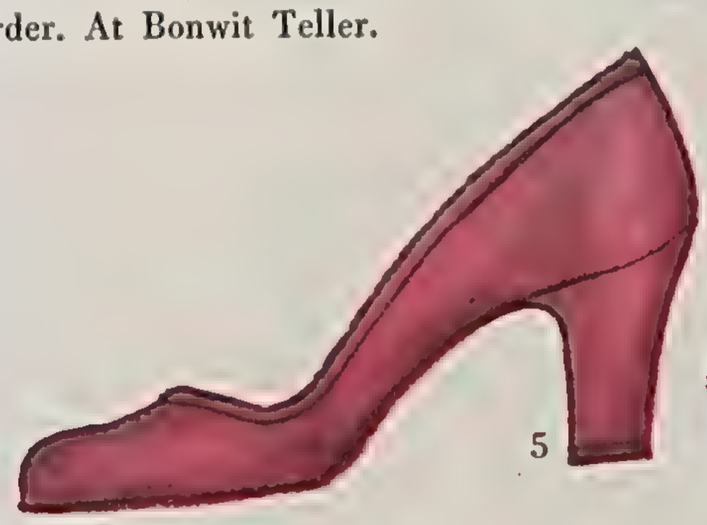
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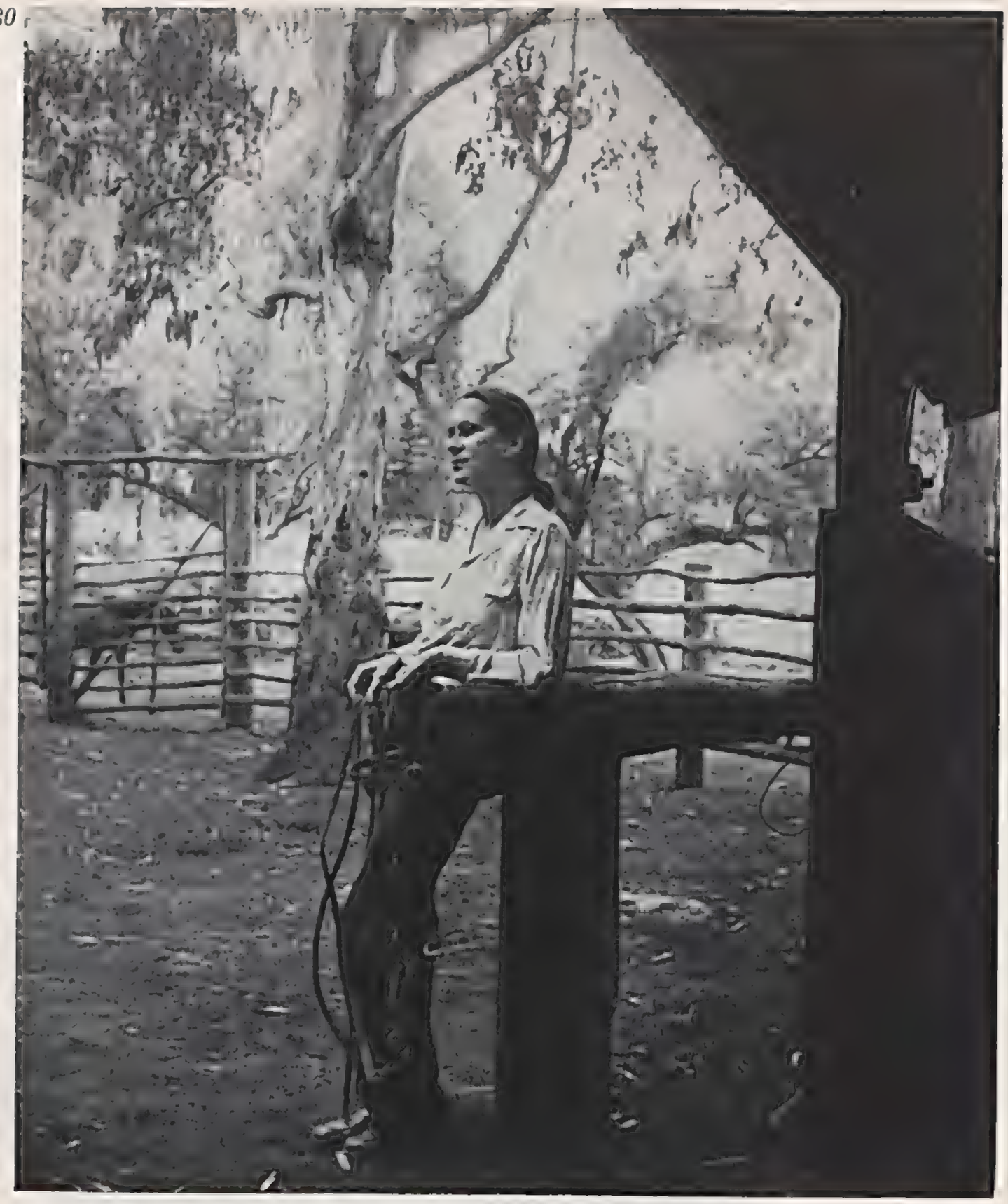


6

3



7



ULAPALAKUA ON MAUI

Mrs. Edward Baldwin in the corral of her husband's ranch, which is famous for its thoroughbred horses, its hundred-year-old Italian gardens, planted in pines and cypresses. Robert Louis Stevenson visited here, as did King Kalakaua whose cottage is now a guest house.

The Baldwins' ranch house, its sand-beige colour and pebbly texture was contrived—according to a primitive Hawaiian formula—by throwing sand on the still-wet paint.





In the Baldwins' formal garden, an ancient statue of the two-faced Hawaiian rain god.

HAWAIIAN RANCHES

Ranching—on a scale to make a Texan blink respectfully—is a way of life and a thriving industry on the Hawaiian islands of Maui, Oahu, Molokai, Niihau, and the big island of Hawaii. It combines hard work, semi-seclusion, studied simplicity, and a succession of house guests. It is almost a contradiction to surf, sand and palm trees. Much of the working pattern is reminiscent of large-scale ranching everywhere, but with provocative deviations: grazing land running into pineapple fields, desert within sound of surf. By day the cow hands speak their native Hawaiian as they ride the tough island-bred ponies; at night, around camp fires, they still sing sad Spanish range songs, a hold-over from a hundred years back when Spanish *vaqueros* were imported to teach the Islanders the art of cow-punching. On these and the next two pages, five Hawaiian ranches.



A cowboy riding herd over part of four thousand head of white-faced Herefords jointly owned by Herbert Shipman and his sisters. The ranch house, high on the slopes of Mauna Kea, is unique—built of Koa, the native mahogany. A skillful rancher, Mr. Shipman collects orchids, and raises dachshunds.

VOGUE, SEPTEMBER 15, 1950

PUUOO RANCH ON HAWAII

HAWAIIAN RANCHES *continued*



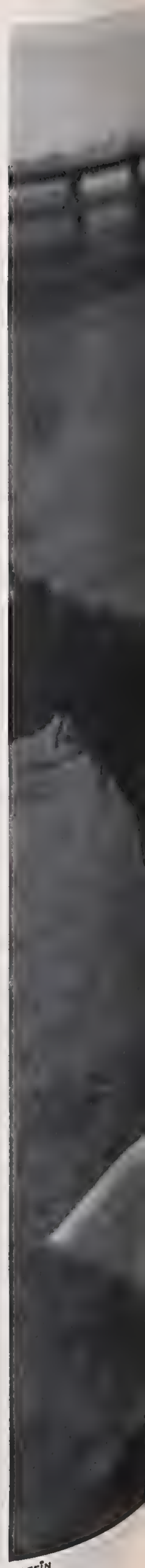
THE PARKER RANCH ON HAWAII

The morning roundup on this great three-hundred-thousand-acre ranch which now belongs to Richard Smart. In addition to cattle and horses, Mr. Smart grazes sheep high on the flanks of Mauna Kea above timberline.



HANA RANCH ON MAUI

Life on this dude ranch owned by Mr. and Mrs. Paul Fagan of Burlingame, California, has many facets, among which are four beaches, a fresh-water pool, fine horses, tennis, fishing, guest cottages such as the one photographed here, an extraordinary garden with botanical rarities from the East Indies and the South Seas, a superb French chef, and ceremonial hulas on Saturday nights.





Mr. and Mrs. Ronald von Holt and their three small children live year 'round on this hard-working ranch. Five thousand head of cattle and a herd of horses range the thirty thousand acres which the von Holts own jointly with Atherton Richards. The ranch is also known for its pheasant shooting in the autumn, its pig sticking, and for Mr. von Holt's memorable collection of Hawaiian antiques.

KAHUA RANCH ON HAWAII

3-COURSE DINNER PLAN

Backstage with the cook;
philosophy and plain fact.

BY REBECCA REIS



HAANEL CASSIDY

Above: The dining room is decorator Alban Conway's own; colours, crimson and grey. The table, polished grey marble. Dinner has arrived at the dessert point, the plan being pineapple and kirsch (part of one of the dinner menus told about at right). And these are the details of the setting: Antique ruby glass goblets and finger bowls. Faïence dessert plates (part of a dinner service which is made to order in Italy; monogrammed or crested, whichever you prefer); to order via Alban Conway. One of a pair of antique English crystal candelabra of the Adam period; an Irish crystal sweet dish, covered, circa 1800; all, from Steuben Glass. The antique Russian silver cigarette box is from Museum Silver Shop. And the flatware itself—the dessert forks and spoons—are the "Silver Flutes" pattern in sterling, by Towle; these, from Macy's.

No cooking worth the name can be done carelessly or unintelligently. Needless waste of time in the kitchen is not the secret. Nor does it depend on extravagant expenditure. I have eaten expensive dinners completely ruined and modest ones which have been a joy. There is the right cut of meat for every dish; the proper choice of fish for every fish course; the correct vegetable or salad or fruit regardless of expense. These are elements in cooking one must seek to learn. No matter what the budget, the fundamental rule of a good meal is that the provisions used be fresh and correctly chosen.

Next comes the matter of the actual cooking. The best of recipes can be ruined by wrong timing. To overcook a good steak or a fine roast of beef or a boiled fish is a saddening thing. To undercook a tongue or a boiled beef is, alas, just as inept. Tepid, tasteless coffee or any old kind of bread are other calamities. Need I add the sad case of lettuce insufficiently dried, served with a so-called French dressing which would make all of France shudder?

There is a rhythm in cooking. The wise woman will learn this. She will never, alone, attempt so complicated a dinner that not one dish can come out perfect. Her planning will be such that the first course will have been previously prepared or else comfortably en route while the cocktail is being served. She will certainly not undertake to do two or three last-minute sauces. Nor should she attempt to have a meat course which should be served rare and hazard the chance of a fiasco because of a late guest. She will know that the salads must be in the kitchen early to be properly washed, dried, and chilled; the fruits cold, the French bread heated; the white wine chilled; the red wine de-corked early in the day to breathe the tem-



Above: Cloth and napkins in grey rayon damask, at Mosse. Paper-thin goblets, Baccarat & Porthault. Chelsea lemon dish, sauceboats, James Robinson. Bordered place plates, by Jean Luce, at Alice Marks. The candlesticks, ash trays, filigrano fruit bowls, all Venetian glass; Alban Conway. Towle's "Craftsman" flatware; Plummer's. *Below:* Antique Irish amber glass plates, candlesticks, centrepiece; Alban Conway. Antique shell-shaped plates; Douglas Lorie. Embroidered batiste place mats from Baccarat & Porthault. The flatware, Towle's "French Provincial," at Georg Jensen.

perature of the room; the good cheeses mature and not congealed in the refrigerator.

ABOVE all she will know or learn to know that all this can be achieved without rush or worry if she will establish a rhythmic timing so that the soup is hot or the crab meat ice cold: the chicken is done only to its juiciest moment and not kept in the oven until it is dry and hard; the vegetables green without the benefit of bicarbonate of soda. There is gratification in a dinner so achieved. In the three dinners which follow, I have tried to suggest just such timing in the preparation of a dinner. There are, of course, endless suggestions and combinations, but here are three of my favourites.

DINNER I

BORSCHT

served with thin black bread (pumpernickel) and sweet butter

VEAL PARMIGIANO

PINEAPPLE *and* KIRSCH

COFFEE

DINNER II

POULE AU POT

GREEN SALAD *with* CHEESE

ZABAGLIONE

DINNER III

PROSCIUTTO

with slices of ripe melon (called Prosciutto con Melone)

GIGOT

—or the French leg of lamb

STRING BEANS

with almonds

PÊCHE MELBA

(Recipes and shopping instructions on page 208)



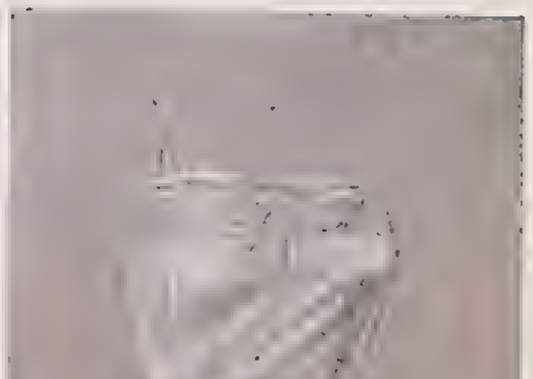
THE SLIM SLIP-SHADOW OF SLIM FASHIONS



COFFIN



1.



2.



3.



4.



5.

Here we have slips following, line for line, the news of slim clothes. (Look, there's the trumpet skirt, the mermaid flare, the straight skirt—in slips.) The whole idea is, of course, fit and smoothness all the way. Like the skirts whose shadows they are, these slips are eased for walking.

1. The mermaid skirt-line, in white nylon tricot with a nylon net bodice. The flare, actually bulkless (it clings, softly). Bodice, deep, for a ditto décolletage. By Colura, $10. Arnold Constable.

2. The sheath, in white nylon crêpe and nylon net; pleated bodice. By Artemis, $8. Franklin Simon.

3. The trumpet skirt-line in white Bur-Mil rayon crêpe; nylon lace. By Artemis, $6. Lord & Taylor.

4. The narrow sheath again, this time with flat box-pleats at the hem, so sewn to avoid interrupting straightness. In white nylon tricot. Designed by Tewi for Dutchess, $8. At Franklin Simon.

5. Sheath, shadow of. In colours of nylon tricot; the narrow skirt given body through folds of ombré nylon net. The same folds curve the bodice. Designed by Tewi for Dutchess, $8. Franklin Simon.

Opposite page: The slim, slim slip in pale sand-beige silk satin with a deep lace hem; lace bodice. One good reason for the closeness of its fit is the Talon zipper at the side. Designed by Fischer, $25. Imitation pearls by Richelieu. All, Saks Fifth Avenue. Slip also at L. S. Ayres; Neiman-Marcus.

SKETCHES BY DE MARSAN

LIFE-SIZE: DOLL-SIZE GIRDLE

From Paris: the small soft morsel of a girdle that expands to fit any figure. Shown *actual size*, at the right, same girdle, *on*, below. This sensational piece of legerdemain is made, in Switzerland, of cotton tricot with Lastex yarn. In the hand, it is hard to take seriously—so little, so light. But on the body it smooths with easy authority. About $15. At Saks Fifth Avenue, New York; Neiman-Marcus; I. Magnin.



PENN



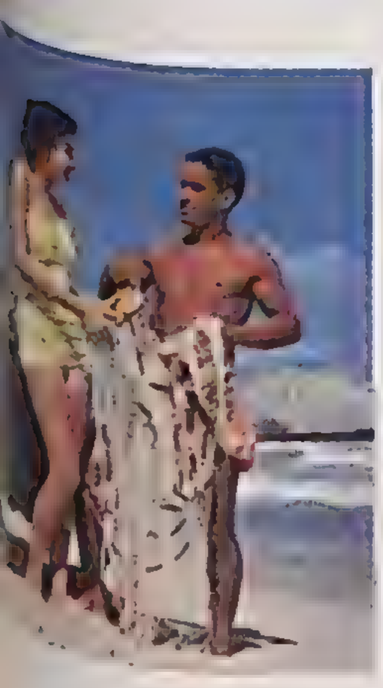




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Take equal parts of sunshine and trade winds…season with South Sea romance… add lovely tropical flowers for aroma and color…serve under the bluest of skies…and you have the incomparable vacation recipe of Hawaii! You need no passport to savor it…you maintain your own standards of living while you enjoy it. ● Folkways of ancient Polynesia…surf sports and gaiety at Waikiki…shrines, bazaars, exotic customs of the Orient…the smoldering volcano, Mauna Loa, and embattled Pearl Harbor…the dream-like beauty of tropic isles afloat in sapphire seas…these will be among a thousand etchings on your memory! ● Air and steamship lines link Hawaii with San Francisco, Los Angeles, Portland, Seattle, Vancouver. You can go one way by air, the other by sea, or round trip by either. From Honolulu, on the island of Oahu, short flights take you to the other major islands of the Hawaiian group…Maui, Hawaii, Kauai. Let your Travel Agent help you plan to visit them all at moderate cost.





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THE PEOPLE OF HAWAII



Left: Celeste Holm chooses the perfect shade from her Avon lipsticks

Below: Miss Holm's Avon lipstick offers the ideal accent to her lovely gown by Adrian

LIPS TO MATCH

Celeste Holm says: "Each costume demands its own lipstick shade"

"After wearing so many pastels all summer, it is a great joy to plan a Fall wardrobe—the rich colors we love to wear—and the make-up that harmonizes perfectly with each color. Avon Lipstick shades are wonderfully styled — you will find the perfect shade for every color you will wear. And you will find that these shades take a cue from skin tones, too; *they blend* with natural skin coloring, don't look artificial. Avon is my choice."







Portrait by Arthur Sarnoff

"I like the wide range of Avon lipstick shades,"

says lovely

Celeste Holm

of New York and Hollywood.



Avon's Mrs. Georgia Sadler of California with Miss Holm. When in New York, Mrs. Dora Guirdanella is her Avon Representative.



These are some of the Avon cosmetic shades used by Miss Holm.

"My friends often compliment me on my Avon lipstick," says radiant Celeste Holm. "I have several shades to match my various moods and costume colors. Whether in New York or my Hollywood home, I can depend upon having an Avon Representative within easy reach to supplement my Avon cosmetics."

Avon cosmetics will also compliment *you*. The wide variety of Avon toiletries assures you of your personal selection. These fine cosmetics are brought directly to your own home by *your* friendly Avon Representative.

Welcome her when she calls!

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IN RADIO CITY, NEW YORK

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to

ITALY

AND THE MEDITERRANEAN

BY THE SUNNY SOUTHERN ROUTE

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SCOTCH MIST

(Continued from page 142)

since the Highlander, as a rule, could not read, he recited reminiscences through the long winter evenings, and with a rich flow of Gaelic language. As he grows more literate his memory grows shorter and his stories fewer. (For why tell, or listen to a story if you can read it, or write it in a book?) But the raconteur dies hard, and many a Mull conversation begins with the welcome words, "I recollect."

"I recollect an old woman when I was a bairn," says the erudite storekeeper. "She must have been a hundred-and-one or thereabouts, she came to the house to do odd jobs for my mother. Now this old woman's grandmother was at a battle between the Mackinnons and the Macleans, up the brae there, behind the hotel. She saved the life of her man because, just as his adversary went for him she flung her plaid over his sword. The old woman had the story from her mother. I recollect calculating that it must have been some time around the 16's. . . ."

The arrival of the Spanish galleon, around the 15's, is no less easy to recollect. Tobermory wasn't much of a place then: only a holy well and perhaps a chapel and a graveyard (where, nevertheless, a passer-by will assure you that "not a living soul" lies buried). But as far as the galleon is concerned, local legends tend to be overlaid by historic fact. There are, of course, the "Armada ponies," a surviving Barbary breed with a black streak down its back, which is said to have been introduced from the galleon. There is the fable of the Spanish princess aboard, who had dreamt, in Spain, of a glamorous Highland chieftain. Her dream came true in Sir Lauchlan Maclean of Duart, whose wife had therefore to invoke the witches of Mull to destroy the vessel. The name of the princess was Clara Viola, and the people in Morvern, across the Sound, will show you the anonymous stone which covers her grave. But no one in Mull takes this very seriously. The facts against it are too strong.

The facts appear to be these. On September 23, 1588 the English Ambassador in Scotland reported to the head of his Secret Service, that a great ship of Spain, well furnished with shot and men, had arrived in Tobermory. She was thus taking refuge in a neutral port, since Scotland was not at war with Spain, and the English Ambassador was in much the same position as the British Minister to Dublin in World War II. Sir Lauchlan Maclean of Duart, who disliked Macdonalds far more than Spaniards, did an immediate deal with the captain of the ship, who needed a refit. In exchange for supplies, Maclean received the loan of a hundred well-armed Spaniards. With these, having "an innate disposition to violence and rapine," he cheerfully ravaged the Macdonald isles of Canna, Rum, Eigg, and Muck, burning men, women and children, "not sparing the pupillis and infantis." He then proceeded to Ardnamurchan and was about to attack the castle of Mingarry, when he was checked by government forces and obliged to return home.

What happened next is partly speculative. The captain of the galleon now wished to set sail for Spain. But Maclean tried to prevent him, demanding more money for his provisions. He held some Spanish hostages; the captain held some Macleans. Hostages or no hostages, the captain prepared to sail. But Donald Glas, one of the Macleans on board, put a light to the powder magazine and blew up the ship, dying the death of a hero. Alternatively, Maclean himself had her blown up, abandoning his hostages. Alternatively, and most probably, she was blown up, with or without the aid of Maclean, by a Mr. Smollett, from Dumbarton (perhaps an ancestor of Tobias) who was a secret agent of the English. The bald fact remains that the ship was destroyed in Tobermory Harbour, with hardly a single survivor.

Not much more is heard of the galleon for fifty years or so, when the Argylls first come into the picture. They were an able tribe, more skilled in the wiles of politics, finance, and the law than the backwoods Macleans. They served the government when it suited them and were used, from time to time, to restore order in the islands. They gradually obtained control, by a judicious foreclosing on mortgages, over most of the lands of the Macleans, who had been ruined by their wars against the Macdonalds. In 1641 it suited Charles I to appease the Covenanting Earl of Argyll, who had grown very powerful in Scotland. So he made him a Marquis, and threw in the right, extending to his heirs and assignees, to the "divers ships and other vessels of the Armada, with ornaments, munitions, goods, and gear which was thought to be of great worth, cast away and sunk to the sea ground on the coast of Mull, near Tobermory, where they lay, and still lie as lost." It is probably the only case in history of alienation of treasure by the Crown, which claimed only one-hundredth part of the proceeds. Argyll's right was later challenged by James II, as Duke of York and Lord High Admiral, but upheld by the Scottish courts. The Treasury today accepts it, stipulating only that, if gold is found, the Duke of Argyll shall sell it to the government. If income tax on the treasure is demanded, the Duke can presumably claim the right to keep his capital at the bottom of the sea or wherever else he likes for as long as he likes—even for 362 years.

But does the ship contain treasure? This raises the vexed question of her identity, which scholars are still disputing. The Duke believes the local tradition that she is the *Florencia*, a ship sent to the Armada by the Duke of Florence, and that his ancestor the Marquis asked for the rights in her because of a story told

(Continued on page 194)



DESIGNED BY CARRUBBA
HANDBAG BY KORET
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BALKIN-VOGUE PHOTO

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SCOTCH MIST

(Continued from page 193)

to him by his father, the seventh Earl. This nobleman, embarrassed financially by his creditors and politically by his conversion to the Catholic Church, had entered the service of the Spanish king. While in Spain he met a man who had previously commanded the infantry on the ship, and who told him that she contained treasure. His grandson, the ninth Earl, specified that there was thirty million of money aboard her. This would suggest that she was the pay ship, carrying funds to pay the wages and food of the troops and to bribe Fifth Columnists after the landing in England. The thirty millions may have been ducats, reales, or Scottish pounds. The Armada was costing £15,000 a day in wages. According to different estimates, the ship may still contain anything from £2,000,000 to £300,000 in gold.

Or she may contain next to nothing. Modern pundits, including Andrew Lang, have debunked the theory that she was (a) the treasure ship, (b) the *Florencia*, (c) a galleon at all. Ferreting away at the evidence, they declare that the *Florencia* returned safely to Spain; that her captain was still alive in 1591; that anyway the treasure was on other ships; that this one was not a warship of 1,400 tons but an armed transport of eight hundred tons or less, and that her name was the *San Juan Bautista*, of Sicily. Philip of Spain, some argue, had probably not got thirty million of anything. He had almost bankrupted himself, fitting out the Armada. He had arranged a loan of a million crowns from the Pope. But this was payable only on landing in England. The ship, say the pundits, is unlikely to contain more than its plate, its guns, and the personal money and possessions of its crew. Still, even that is worth diving for.

Attempts at salvage became possible with the invention of diving apparatus in the seventeenth century. They have proceeded, at intervals, ever since, intercepted for a time by thwarted Macleans, who sniped at the salvagemen from a fort (up the brae, behind the hotel) and had to be called to order in the Courts. Operations have led to the recovery of some cannons, guns, cannon-balls, swords, scabbards, pewter plates, pewter candlesticks, a silver spoon, and a few doubloons and pieces of eight. The last man to try, before the war, was an ex-pearl-fisherman called Colonel Foss, who employed the first known lady diver, and collected £1,000 worth of stuff. A dubious Mr. Miller, in 1683, claimed to have hooked a crown, and lost it again. The principal find is a handsome bronze cannon, designed by Benvenuto Cellini for Francis I of France, and probably captured from him in battle. It reposes on the Duke's lawn at Inveraray Castle, and he has promised to eat his bonnet if this was part of the armament of a Sicilian transport.

The Duke, considering that life today is a drab business, even for dukes, is making an attempt to end all attempts to salvage the galleon. He started by calling in the British Navy. Glad to try out their latest salvage equipment, taken with the idea of working, for a change, for the Hereditary Admiral of the Western Coasts and Isles, they cheerfully laid on "Operation Galleon." They put twelve divers on the job, who, after walking about on the bed of the sea for a week or two, located the wreck. Engineers then proceeded to burrow through twenty feet of silt with suction pipes, high pressure water lances and so forth. One fine day they struck timbre, instead of rock. It was the hull of the galleon, from which, a few days later, they hauled up a pair of decorative silver medallions, carved with reclining Spanish nudes. Having fulfilled their contract, at a cost of £3,000 or so to the Duke, the Navy sailed away, and His Grace announced the completion of "one link in a chain of operations which may lead to the recovery of a ship which is historically unique—a unit of the Spanish Armada. Whatever the cargo or contents of this vessel may be, in itself, it is well worth recovering in whole or in part as a physical relic of a phase of English history in a time as critical as any this country has ever lived through."

The inhabitants of Tobermory remain cagey. They have watched the efforts of Argylls to raise the galleon for the past three hundred years. They have heard tell, cynically, of cannons from neighbouring castles being dumped into the bay by salvagemen and hauled up again as weapons of the Armada. Now and again they fling in an old teapot themselves, so that the divers shall not be disappointed. The Macleans among them declare that, if there was treasure there, the Macleans would have had it centuries ago, rather than leave it for the Campbells. They await, with quizzical amusement, an invasion of treasure-hunting English foreigners, an amiable but rather parochial people who ask them silly questions like "Do you believe in fairies?" or "Have you ever seen a train?" The Highlanders of Tobermory are men of the world who have lived under a French-speaking Court and sailed the seas and claim, since they lost their Gaelic, to speak more civilized English than the English. They have the imagination, the eloquence, and the vanity of Greeks, but their own hard-headed realism as well. They approve of Dukes, and of Duke Ian in particular. But they are not going to be led astray by too much English gush about Spanish gold. They are waiting and seeing.

[EDITOR'S NOTE: *John Patrick Douglas Balfour Kinross, third Baron of Glascune, is a forty-six-year-old Scotsman, the author of travel books and a recent novel,* The Ruthless Innocent, *which was published this year in England. A graduate of Oxford, he was well known as a London columnist before joining up with the R.A.F. for wartime duty in the Middle East.*]

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Antonia Drexel Earle—her beauty stirs the imagination—her romantic coloring, her soft complexion! "I don't know any cream that can take the place of Pond's. I use it regularly," she says.

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It is this power that floods your face with shining confidence when you know you *look* lovely. But—it can pull you down into the doldrums when you don't show your best self. That is why it makes such good sense to be absolutely faithful to the daily helps that can make you *look* so much lovelier, and *feel* so much happier.

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(Other views of the Paris Designs on pages 172-175)



1109

Left: Design No. 1109. Dress by Robert Piguet. Sizes 12 to 18 (30 to 36). For size 16: about 3¼ yards of 54 inch material. Price, $2.50.

Right: Design No. 1108. Coat-like dress by Paquin. Sizes 12 to 20 (30 to 38). For size 16: about 3⅞ yards of 54" material. Price, $2.50.



1108



1107

Left: Design No. 1107. Overskirt dress by Lanvin. Sizes 12 to 20 (30 to 38). For size 16: about 4⅜ yards of 39" material. Price, $2.50.

Right: Design No. 1106. Wool dress by Molyneux. Sizes 12 to 20 (30 to 38). For size 16: about 3½ yards of 54" material. Price, $2.50.



1106

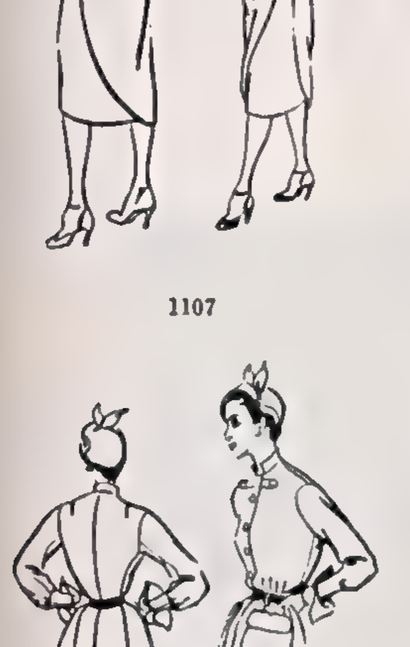
1110

Left: Design No. 1110. Two-part dress by Balmain. Sizes 12 to 20 (30 to 38). For size 16: about 2⅞ yards of 54" material. Price, $2.50.

Right: Design No. 1113. By Jacques Fath. Sizes 12 to 20 (30 to 38). Size 16: about 3⅜ yds. of 42" material for short-sleeve version; gilet, 1⅝ yards of 39". $2.50.



1113



1111

Left: Design No. 1111. Sheath-dress by Schiaparelli. Sizes 12 to 18 (30 to 36). For size 16: about 2⅞ yards of 54 inch material. $2.50.

Right: Design No. 1112. Dinner dress and jacket by Jacques Heim. Sizes 12 to 20 (30 to 38). For size 16 with jacket: about 7⅝ yds. of 39 inch material. $2.50.



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GOSSIPY MEMO ON THE SADLER'S WELLS BALLET

(Continued from page 145)



ALEXANDER GRANT IN "MAM'ZELLE ANGOT"

A COMIC GENIUS: Because it was a failure originally in America, Massine's "Mam'zelle Angot" has been left off the programme. This is a real pity; because, firstly, Massine worked a lot on the ballet after it was seen in New York, improved it in many ways, and made it very good; secondly, the Derain settings are about the best we have; lastly Alexander Grant, who is one of our two or three outstanding dancers and personalities, a comic genius, gives as the Barber his most ravishing performance and one which is among the chief joys of the theatre.

TYPICALLY ENGLISH: "The Rake's Progress" is a fine work, a useful opening ballet, and the sort of piece which is thought of as typically English: it had a deserved success and is returning in the repertory.



"THE RAKE'S PROGRESS"

ROBOT CHOREOGRAPHY: I must make it clear that I do not entirely approve of last year's or this year's choice of ballets to send abroad. De Valois's "Checkmate" seems to have been popular in the States and is being included in this year's programmes. This surprises me as I find it the most boring of all ballets. The endless hammering music, the wilful cubism of the décor, the robot choreography—and everyone being so beastly to that poor old man: I can't take it. Besides, I have come to the conclusion that games of chess and cards are not suitable subjects for ballet. If you stick to the rules of the game you are almost sure to distort the sense of the music; if you do not, people begin to mutter angrily behind their fans.



"CHECKMATE"



MARGOT FONTEYN IN "GISELLE"

A REMARKABLE INTERPRETATION: It is her productions of the full-length classics which are perhaps the greatest triumph of De Valois's fabulous organization. This year America is to see "Giselle" as well as "The Sleeping Beauty" and "Swan Lake." I wish "Coppelia" could be taken over too—but no, its décor is really too hideous. Fonteyn has been studying and perfecting her Giselle of late, and a remarkable interpretation it is. There are a few details of production I should like to see changed, such as the weight-lifting at the end; I find the colours of Bailey's first act dresses too musical-comedyish; and I do not care for Helpmann or Rassine as Albrecht; but for the most part it is a worthy revival and a fine setting for the ballerina's performance.



"BALLET IMPERIAL"

WELL-DRILLED CORPS DE BALLET: Apart from the big classical ballets, Sadler's Wells shows up to greatest advantage in that wonderful work "Ballet Imperial," which Balanchine has just mounted for them, and I regret bitterly that because it is considered to be too familiar in America, you will not yet have the chance to see Shearer, Somes, Grey, and our well-drilled *corps de ballet* in that modern masterpiece.

RED RIDING HOOD SEQUENCE: And so the curtain is ready to go up once more on "The Sleeping Beauty," my favourite ballet, and one which might become quite perfect if some of the childish fairy-tales in the last act, especially Red Riding Hood, could be replaced by more interesting dances. The orchestra is preparing to transport you to King Florestan's Kingdom; the lights grow brighter on Messel's columns; the fairies are rubbing their shoes in rosin; Margot is adjusting her earrings. . . . I must stop talking. The ballet has begun.



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COFFIN

Above: Same chemise dress, sans belt. A diagram—and proof that this dress can act as an early-autumn coat as well. (The leather belt comes with the dress.)

Left: The chemise dress in green Farquharson plaid wool with yellow linen (an important new touch) collar. The look: a sort of elegant nightshirt until you lash the waist with its own leather belt. By Anne Fogarty, $25. Lord & Taylor.



NEWS IN SPOTTED FURS

Left: Reversible coat, in this season's three-quarter length, one side black-and-white civet; the other (the evening side), flame-red Stroock wool flannel. The Tuxedo border and big two-skin cuffs, black skunk. Coat, to order; Aaron Reiss. Hat by Lydia.



Right: The three-quarter-length coat in leopard, with a small shawl collar to be pushed up, as shown, or smoothed low. The sleeves are easy, without bulk . . . comfortable even over a suit. And the length and flare speak firmly for a slim, slim skirt; black wool, perhaps, or a brown herringbone tweed. Coat from Henry Greenhut. The tallish felt hat is by Lydia.

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REFLECTIONS

(Continued from page 143)

points out that the public do not like your kind of thing, that the ratepayers would be against it, that the Treasury, who are bound to say No, would have to be consulted, that Subsection Nine or Paragraph Fifty-two rules you out. Just a faint pulsing of the Eternal Nay, we may fancy, as the world is brought nearer to being an ant heap and fewer souls know joy and praise God for it. And in what cauldrons of hell, fired by what demons of sterility and dullness, are those Eyes first boiled and jellied?

MY SECRET LIFE

I have a secret life. Sometimes—and I have known it to happen twice in one week—after switching off the lights below and then going upstairs and taking off my clothes and brushing my teeth and putting on pyjamas, I turn into an American detective, dick, shamus, or (my favourite term) Private Eye. I am tall, broad-shouldered, lean, tough, and handsome enough to attract all blondes at sight. Occasionally I operate in New York, but Southern California, where I spend hours at a time racing along boulevards and turning in and out of canyons, is my usual location. Although I am often trusted with wads of folding money big enough to choke a horse, and drink with millionaires and their sultry-eyed daughters, I make barely enough to keep going my little apartment (full of rye, bourbon, and chess problems) and my two-roomed office; but fortunately my secretary, who has been in love with me for years, poor kid, hardly ever asks for wages. I am frequently beaten up, slugged and drugged, rarely have a proper meal or a night's sleep, drink neat whiskey at all hours, take no exercise (unless you count my frequent showers), yet remain fit and hard, a tough hombre, brother. Often I appear to behave like a crook, but in point of fact I am not only ethically sound, but may easily be wildly quixotic. And nobody is on my side, except perhaps an occasional girl. When the cops I tangle with have not been bought, they are steely Captains of Homicide who call at 3:30 A.M. to tell me that this time I have gone too far and will have the book thrown at me. Sometimes when I open a strange door there may be a half-dressed blonde waiting with parted lips, but too often I am given the business with a sap and wake up hours afterwards in a crummy joint downtown, and it takes me several minutes and two fifths of neat rye to pull myself together and drive the old heap to that cabin way up in the mountains. My sex life is unusual: I am always meeting classy dames with swell legs and everything it takes, and we begin to make love almost at sight but we are always interrupted, maybe by a shot from a Luger, maybe by the cops pounding on the door, or maybe by a stiff falling out of the clothes closet—wouldn't it burn yer? And in this curious dream world, as artificial and carefully patterned as Restoration Comedy, I have spent many a refreshing, if not edifying hour, enjoying my secret life.

WRONG CASTING

I shall never know how it happened, but somehow, years ago, in the large but tepid drama of Contemporary English Life and Letters, I got myself cast as the blunt Yorkshireman, at best a rough diamond and probably an oaf who should never have left the West Riding—bah goom, whatever that is! Now the result of this has been that everybody is mercilessly frank with me and behaves as if I had no feelings at all. It is I who pull my punches, while my friends and colleagues cheerfully knock hell out of me. I find myself handling them all—fellow writers, musicians, painters, actors—as if they were Venetian glass, hardly venturing the tiniest knock. But whatever I do is kicked around by hobnailed boots. "He's rough and tough," they tell themselves as they see me collapsing after yet another rabbit punch to the kidneys, "and he can take it." As I am led out, bleeding and mangled, still not venturing a candid criticism of their work, still mingling praise of them with my moans of agony, they tell each other that it is a pity I carry this North country forthrightness too far, that I could work wonders if I only had a little tact, that they no longer worry too much about the rough edge of my tongue. And though I can enjoy irony as well as the next man, I find all this, as people so modestly say, a bit much. If there is ever any recasting—and it is about time there was—then either I am put down as an ultra-sensitive young dreamer or I don't play.

OUR DILEMMA

In all these articles and broadcasts telling us what we ought to or not to do, nobody mentions the dilemma on whose horns we English are impaled. But here it is, and simple enough. In order to survive, we English must concentrate upon our work, we must plan, we must toil, we must produce and sell and stop fooling around. But England is not that kind of country and the English are not that kind of people. Ours is the land of potterers and hobbyists, where one man dreams of willow warblers and another of Roman coins. We are not planners and producers but gardeners and pigeon fanciers and stamp collectors and flutists. Our oldest newspapers and periodicals are filled with passionate letters, not about public affairs but about the chiffchaff, dry-fly fishing and the weather forty winters ago. In our pubs we do not discuss politics and economics but argue about Derby winners, centre forwards, dogs, and how to cure warts. Our businessmen are longing to leave their desks, our technicians their factories, to grow orchids, to count rooks, to rehearse *The Messiah*, to do a bit of amateurish metalwork or cabinet-making. Our minds are not on our work but on our play, and when play becomes work (as at Wimbledon) we no longer triumph. The English have more pastimes, odd pursuits, hobbies, than any fifteen hundred million people elsewhere. England is the para-

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REFLECTIONS

(Continued from page 202)

dise of the retired man, the amiable crank, the devoted potterer. And we can not change all this in order to survive, because the transformed England, bent on work and not on play, will no longer be the England we want to survive, the real English will have vanished. There is only one possible solution—and that is that the rest of the world, filled with people who must build factories on their dreary plains, who must dig ore out of their savage mountains, or die of boredom—the rest of the world, I repeat, (having got this sentence into a tangle, probably because I feel a touch of embarrassment), must club together to keep us going, so that there is still one place in the world where everybody is not planning and producing to glorify Private Enterprise or the Dictatorship of the Proletariat, where people still do not care a rap about the national income but are stalking moths, observing stonechats, varnishing fiddles, brewing mead, or writing the history of the Lost Tribes of Israel.

WORLD TO WORLD

There is more than one kind of Interplanetary Communication. We are forever shouting and gesticulating from world to world. When I read what a man of my own generation has written—let us say, Neville Cardus conjuring up the old Manchester musicians, the snow falling into the dark streets, the Aladdin's cave of an Edwardian pantomime—everything is so familiar, so close, that each page is like a mirror. While the book lasts, I am at home, at ease in my own world. But when I turn to a younger writer, I have to leave that world. The streets and houses are not the same; the towns have an alien look; and the sunlight and the rain fall on a strange countryside. And Time plays this trick in your very house. The son who grins across the dining table—why, you have known him from the cradle, and every look, gesture, tone, is endearingly familiar. But let him pull a poem out of his head, thus giving you a glimpse of his own world, and you might be wandering on Mars or Venus. There is some overlapping of knowledge, there is some sharing of experience, just as there might be among the folk who stare at the same sun from different planets; but this world he reveals is a long way from yours. And communication is therefore from world to world, across spaces that are all the more baffling because they belong to Time; and merely to understand, let alone arrive at sympathy, demands skill and patience, an astronomical tolerance. Indeed, although it frequently happens, it is almost a miracle.



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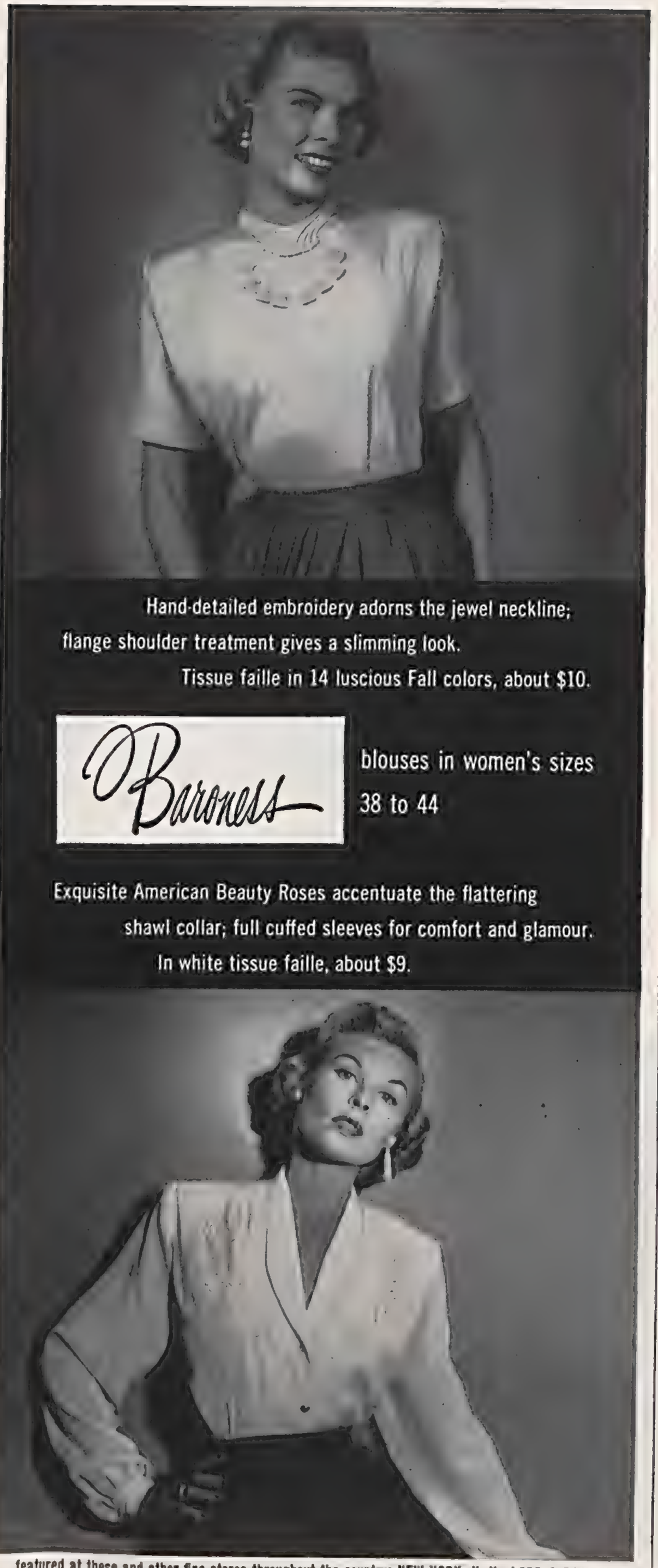
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THE MAN WHO TALKED TOO WELL

Eleven years after his death, Ford Madox Ford assumes the rôle of literary giant.

BY ROBIE MACAULEY

EDITOR'S NOTE: *The author of this portrait of Ford has written the introduction for the Tietjens series,* Parade's End, *to be published this month by Alfred Knopf, Inc.*

In the winter of 1939 I used to be invited for tea about once a week to a dark little office in the basement of the library at Olivet College. In the corner, behind his chaos of a desk, sat the inhabitant, a vast, pale, benevolent mandarin who smoked foul French cigarettes and wheezed out stories of long-dead artists and writers as if they were living still. We had heard of Ford Madox Ford and some of us had come to that college partly to hear him lecture, nevertheless he seemed like some curious survivor of another age, a veteran of forgotten literary campaigns, whose heroes—James, Conrad, Hudson or Hardy—were now honorably entombed in the histories of literature. We wanted to talk about Wallace Stevens, W. H. Auden or an amazing new book called *The Castle*, which Edwin Muir had just translated.

Ford's books seemed as bygone as himself. We knew vaguely that his Tietjens novels were about the first World War and we suspected that they might be a good enough account of a soldier's disillusioning experiences—but we had read all that before. It was only a little later that some of us went to war ourselves and afterwards, coming back, we opened up Ford's novels and discovered that his books were no more about the details of modern warfare than *Madame Bovary* is a description of village life or Dante is a Baedeker for Hell.

The misconception had begun when the novels were published; they were taken to be books of fictionalized "experiences" and they sold well at first. There was a reaction when Ford's readers discovered that what he had given them was not another *Under Fire* or *Memoirs of an Infantry Officer*, but something complex and baffling. There was a love story with no passionate scenes; there were trenches but no battles; there was a tragedy without a denouement. In a few years Ford was forgotten.

Now we are a little older and perhaps a little less superficial. We understand, at last, that the Tietjens story is less about the incident of a single war than about a whole era, more about our own world than his.

It was not only that Ford's novels seemed dissonant and unconventional to most readers. His life had been a great scrapbook bulging with odd incidents and the faces of famous people. As one of the great natural raconteurs of his time, he loved to go over his collection, polishing and reworking his stories, adding to them, but never telling them twice in the same way. He was Ford, the Literary Personality, at New York cocktail parties or in Parisian cafés and the queer, piercing, disquieting quality of his novels could be ignored.

His childhood had been fascinating and uncomfortable. The Hueffer family (Ford later changed his name) lived in the house once inhabited, in Thackeray's imagination, by Colonel Newcome and Ford remembered his early years as a kind of assembly of the eminent Victorians. They were huge bearded pre-Raphaelite poets, painters, philosophers and formidable intellectual ladies. Their names were Morris, Rossetti, Wilberforce, Ruskin, Hunt or Carlyle. Trying to make himself small in some corner of this awesome drawing room was a boy with long yellow curls, dressed in a ridiculous pre-Raphaelite costume that involved green corduroy, gold buttons and contrasting stockings of red and green.

He remembered Liszt's Mephistophelean face bending over the keyboard at St. James's Hall, Swinburne, hopelessly drunk, being carried to the second floor of the Hueffer house to sober up in the bathtub, Mr. Holman Hunt cursing at Mr. Dante Rossetti while Mr. Ruskin listened, Turgenev telling him some of Krylov's fables, and Ford Madox Brown, his grandfather, working at one of his enormous canvases in a huge, dark, junk-filled studio.

The family despaired of Ford's ever becoming a genius, though he published his first book, a fairy story, at the age of nineteen. A year later he escaped the high seriousness of the pre-Raphaelite world by eloping with the daughter of Dr. Martindale, a childhood friend. The young couple went to live in a house in south Kent on the Romney Marsh and it was there that Ford met Henry James, who was then living in Rye. A little later he met Joseph Conrad and the two of them, the middle-aged ship's-officer turned writer, and the young refugee from Victorian Bohemia, began to collaborate on writing novels.

However this influenced Conrad, it was Ford's best training-ground. It was a period of exasperated arguments over points of style, intense conversations about *le mot juste*, endless midnight debates over technique. The two novels that resulted, *Romance* and *The Inheritors*, are not good novels, but they were steps in the evolution of the author of *Victory* and the author of *The Good Soldier*.

Some of Ford's richest anecdotal material was garnered at this time and his pictures of Henry James strolling through Rye while involved in the innumerable folds and elaborations and qualifications and digressions of an interminable sentence or

(Continued on page 205)

MAN WHO TALKED TOO WELL

(Continued from page 204)

Joseph Conrad in a rage trying to throw a literary critic down a staircase or Stephen Crane in a dank Elizabethan manor house furiously writing out the last days of his life in order to support a family along with a horde of servants and hangers-on, are odd and brilliant fragments that manage to catch and illuminate each personality in a way that more veracious and less imaginative biographers have never done.

In 1907 Ford was back in London again in the midst of a literary society that included John Galsworthy, W. H. Hudson, Edward Garnett, H. G. Wells and R. B. Cunninghame Graham. He began a literary magazine, *The English Review*. Characteristically, it was superbly edited and financially derelict. The first issue was studded with such names as Conrad, Hardy, Tolstoy, Hudson, James, Galsworthy and Wells. Younger writers such as Wyndham Lewis, Ezra Pound, D. H. Lawrence and Norman Douglas came along later. Ford ran the magazine from a dilapidated second-story office on Holland Park Avenue where he once received a contributor and listened to his story while in the process of taking a bath and where the pigs rooted in the back yard among the priceless manuscripts that had been thrown away after proofs were corrected.

Then Ford's troubles began to crash spectacularly on his head and for the next five years he went from one disaster to another. *The English Review* was taken out of his hands; Ford's books and furniture were sold to raise money; he was involved in a wearisome and scandalous divorce suit; his wife had him jailed for non-support. He went to live in Germany in order to qualify for a divorce there, but failed to get it. Finally, just before war broke, amid all his difficulties, he sat down to write his small masterpiece, *The Good Soldier*, which is one of the most sustained and most unappreciated novels in all English literature. He thought of it as his last book, his "Great Auk's egg," and by the time he received proofs from his publishers he was a 2nd Lieutenant in the Welsh Regiment. The literary life seemed very far away and long ago.

Ford's four-year army career was honourable but undistinguished. He saw action at the front, suffered from gas and shell-shock, wrote some propaganda books for the allies and held various administrative jobs. Perhaps it was Ford himself who invented the war story that Edgar Jepson relates—in any event it is typical of the freakish mishaps that followed him all of his life. According to the account, Ford had obtained leave from the front and was packing his portmanteau one day in front of his dugout when the warning of a gas at-

(Continued on page 206)

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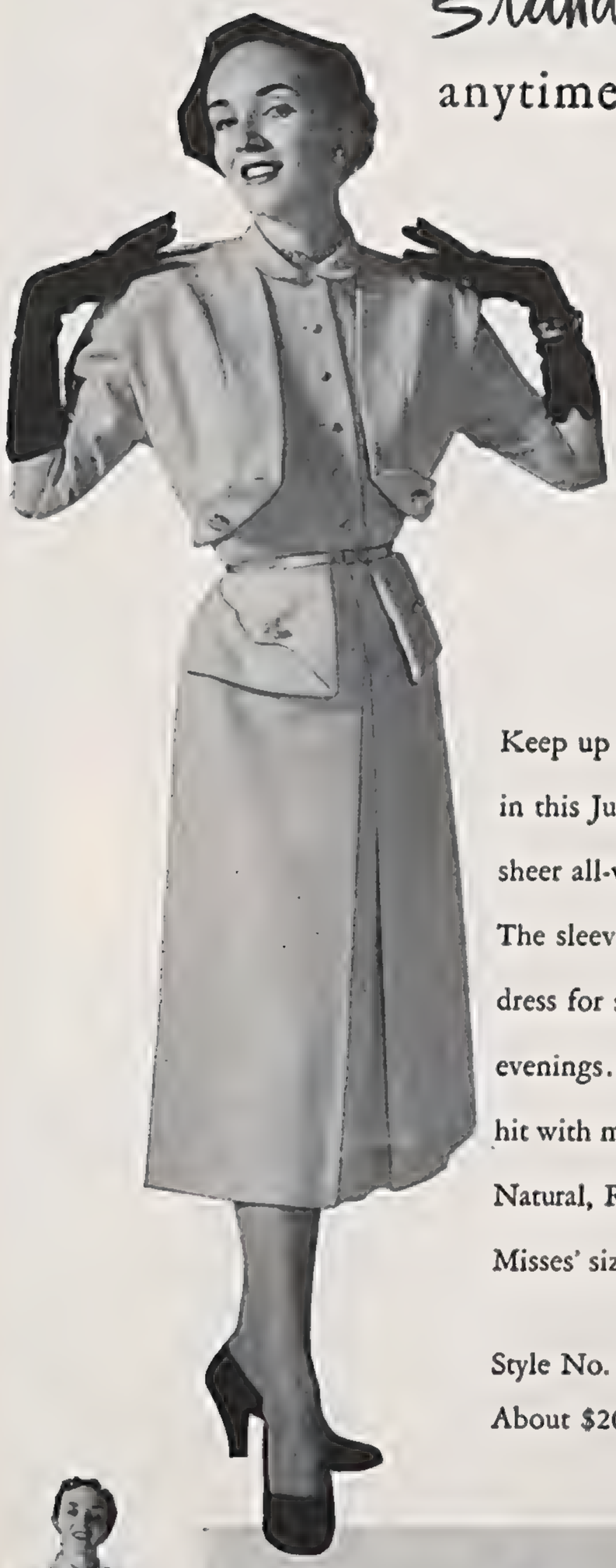
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MAN WHO TALKED TOO WELL

(Continued from page 205)

tack was given. Leaving his bag in the trench, Ford waited out the alarm in his shelter and, when it was over, came out, closed the bag and departed for London. When he arrived a day or two later he went to his hotel room, opened his bag, started to unpack—and was severely gassed.

The end of the war found Ford convalescing in a hospital at Mentone. After the armistice, he went home and spent a few years trying to raise pigs in Sussex, but as soon as he was able he headed for France again. A wanderer all of his life, part Welsh, part Scotch, part German and perhaps with a touch of Polish blood, he always thought of Provence as the country of his heart. It was there in 1924, while Ford walked in the evening in the garden of the Villa des Moulins overlooking the summer-deserted Riviera, that the ideas for his Tietjens books began to accumulate.

Ford used to describe himself as "an old man mad about writing," but it was more than writing that interested him. He cared greatly about people, places, literary ventures, painting, travelling, conversation, farming, and he was a remarkable connoisseur of food and wine. The last years of his life were as full of all these things as the early ones had been. He started another distinguished literary magazine in Paris that gave expression to the post-war ferment. This time the names on its cover were Stein, Hemingway (his assistant editor), Valéry, Pound and Djuna Barnes. But, like *The English Review*, *The Transatlantic Review* was haunted by money troubles. Ford knew the literary great—Proust and Joyce and Dreiser and dozens of others—but he was always ready to help any young writer of talent who arrived in Paris, like Balzac's Lucien de Rubempré, with nothing but a manuscript and an empty pocket. Curiously enough, many of those whom he helped when they were young and unknown had scathing things to say about him later. But Ford was never discouraged in his discovery of merit and in the last few years of his life in the United States, he was still offering help and advice to such young American writers as Eudora Welty, Robert Lowell and Jean Stafford.

Henry James drew Ford's likeness as a young man in his portrait of Merton Densher in *The Wings of the Dove:* "He was a longish, leanish, fair young Englishman... The difficulty with Densher was that he looked vague without looking weak—idle without looking empty. It was the accident, possibly, of his long legs which were apt to stretch themselves; of his straight hair and well-shaped head..." Later in life, Ford grew monumental without being fat. He had difficulty in getting around because of his gout and his damaged lungs and he talked in an inaudible gasping voice that is inevitably described as a "wheeze." The golden pre-Raphaelite locks had become a thin frontier of pale hair; he had light blue eyes that were not so mild as they seemed and a great "Welsh" head that had a keen and delicate quality despite its heaviness. He would trap you into saying something youthfully absurd and excessive and then he would let you down as gently as possible. He seemed to know everything. He hated ignorance and we were very ignorant, but he was unfailingly wise and kind and helpful.

Ford idealized other writers and perhaps he would rather be remembered as The Man Who Knew James rather than as the author of the Tietjens series. But now as his literary era recedes into the past, his personality becomes less memorable and his great worth as a novelist in his own right becomes more distinct.

It is one of those odd accidents of literary fortune that has prevented Ford from taking his rightful place in the company of the most important modern writers—Joyce, Mann, Proust, Gide, Faulkner. Now he is getting the revival he was due for. His books are being republished both here and in England; he has strongly influenced at least one present-day author, Graham Greene. It is time to recognize how wise, how terrifying, how beautiful and how sad the Tietjens story really is. And how much it is about us.

NYLON STOCKINGS

(Continued from page 167)

predominant tones for autumn are smoky brown to chalky beige, the palest, usually, for evening. Exception: sheer black, new again, pretty, with late-day, dinner-theatre costumes. Most of the stocking makers offer a pleasant range of tones, usually four or five. (Flatternit shows ten "French Colours"; Alba has a taupe-to-topaz series with such Spanish names as "mantilla," "Valencia." Mary Grey's "Market Street" is one of the best greys.)

More current news: *Dull finish.* Examples: Nolde's "Nyosil" finish, for dullness and a silk-like texture; sheer dull stockings by Townwear; by Hummingbird. *Accented seams,* darker than the rest of the stocking, by McCallum, Van Raalte, Munsingwear, Spurgeon. *Accented reinforcements:* the latticed "?" heel, by Cameo; the "Strait-On" heel, with a tiny anchoring pocket, by Kayser; the very pointed heel, by Nebel; the tapering "Stare-way" heel, by Hanes.

For the rare woman who prefers silk stockings there *are* silk stockings—by McCallum and by NoMend. And for those who want a nylon stocking with a non-nylon foot: Phoenix stockings with silk foot-reinforcement; Virginia Maid stockings with a foot-reinforcement made of lisle.

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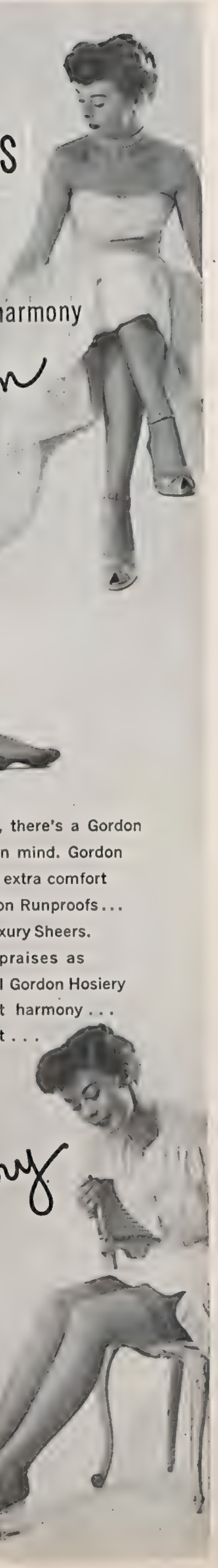
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3-COURSE DINNER PLAN

(Continued from page 185)

DINNER I

BORSCHT

This is a delicious and refreshing cold borscht which I had many years ago in Warsaw. It is not the borscht generally served in Russia which is nearly a complete meal containing meat and cabbage as well as beets. This Polish borscht is only an inviting first course, served ice cold, and ideal during our summer season and well into September when the weather remains hot.

Ingredients:
4 bunches of large fresh beets (leaves discarded)
1 large onion
Sour cream—½ pint
Fresh dill—five or ten cents' worth
Salt, sugar, juice of 3 lemons

Shopping instructions:
All ingredients are easily obtainable except possibly the fresh dill. Most vegetable stores have it in the summer. It must be carried home separately wrapped, since its aroma is so strong it permeates everything near it. When it comes into the kitchen, therefore, wash it lightly in cold water, shake it dry, and still allow it to dry in the air and when thoroughly dry put it in a clean dry jar and screw on the cover tight. This way it keeps in the refrigerator well for two or three days.

Preparation:
Borscht is best prepared the previous day, or early in the morning of the same day it is to be used. Scrub beets clean (do not peel). Cut off leaves and root right down to the beet. Put all four bunches of beets in a kettle containing seven quarts of cold water, along with one whole large onion, and let boil actively for about two hours or until the beets are tender when picked with a fork. When done, lift beets and onion out of the liquid with a perforated spoon and slip off the skin of the beets as soon as they are cool enough to handle. The skins come right off in your hand. Put the beets aside in a bowl in the refrigerator. They will be used when serving.

Now, add the following to the liquid in the kettle:
2 teaspoonfuls of salt
1 cupful granulated sugar
Juice of three lemons

Stir the liquid and taste it. You may have to add more of each of these ingredients until you have a pleasant flavour of a sweet liquid, sufficiently cut by the lemon to make it somewhat tart. Let it cool down and place in the refrigerator to get good and cold.

When you are ready to serve, cut one beet in slivers to place in the bottom of each soup plate; add the cold liquid, place a tablespoonful of sour cream on top, and over the cream cut up a teaspoonful of fresh dill leaves.

Borscht keeps for eight or ten days in the refrigerator in a covered bowl.

VEAL PARMIGIANO

One of the great Italian meat dishes, fortunately minus the inevitable tomato sauce. I had it this way at Orvieto, Italy, in a simple but very good restaurant facing the early-Renaissance cathedral, famous for its Signorelli murals.

Ingredients:
A whole slice of good veal cutlet, cut a full inch thick
Bread crumbs, preferably grated at home from dry French bread
Grated Parmesan cheese (less than ¼ pound is enough)
A fresh Italian cheese called Mozzarella —¾ of a pound is ample
Sweet butter, salt
2 eggs

Shopping instructions:
Any good butcher will give you the proper slice of veal cutlet, which serves three well and often four. The only requirement is that the veal be excellent quality, strictly fresh, and a clean,

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3-COURSE DINNER PLAN

white colour. The slice must be cut a good inch thick to be juicy.

The cheeses for this dish are important and always obtainable at a good Italian grocery. *Grated Parmesan* is bought grated and kept in a dry screw-top jar, in or out of the refrigerator. *Mozzarella* is a special Italian cheese made in the shape of an oval and wrapped in Cellophane. No other cheese will do.

Preparation:

Salt the veal lightly on both sides, cut in individual portions, dip each piece in an egg mixture of two whole eggs plus a tablespoonful of cold water which you have beaten together well with a fork. Now lay two cupfuls of bread crumbs on a flat platter and add thereto two heaping tablespoonfuls of grated Parmesan cheese and mix together with your fingers.

Place about ¼ pound of sweet butter in a skillet or heavy frying pan and melt the butter over a medium fire on top of the stove. Dip the egged pieces of veal into the bread crumbs and lay in the butter. Cook on the same medium flame for about seven minutes on each side. If you find you haven't enough butter, add more—this is not dry frying but rather sautéing, which takes lots of butter.

When cooked on both sides, blanket with the Mozzarella cheese, which has been cut in quarter-inch slices, and put the whole skillet under the broiler for only five minutes, which melts the cheese but does not brown it. (More than five minutes separates the Mozzarella which is not right.) Or, you can keep the skillet on top of the stove over a low flame and cover once you have laid on the blanket of Mozzarella. That melts the cheese too, in about five minutes and is just as good.

PINEAPPLE WITH KIRSCH

This makes a very spectacular dessert though very simply achieved.

Ingredients:

A good-sized ripe pineapple having nice green leaves on top
1 juicy seedless grapefruit
2 large California oranges (not the Florida)
1 teacupful of good kirsch
Juice of one lemon
Sugar

Shopping instructions:

The pineapple must be ripe and juicy. Nice top leaves are desirable because it is presented at the table. (I designate California oranges and a seedless grapefruit because they are the easiest to cut in segments, and have few seeds.)

Kirsch is valuable in any one's liquor cabinet. It makes a fine after-dinner liqueur and is useful for many fruit desserts.

Preparation:

Since pineapple with kirsch must be well chilled to serve, it should be prepared in the morning or early afternoon, or even the day before, depending on when you have the most time.

Simply cut off the top of the pineapple about an inch below the leaves so that you can use the top as a cover when you serve the whole pineapple. Now scoop out by cutting the inside flesh of the pineapple around the edges about ½ inch within the shell of the pineapple so that you do not puncture the skin. You will find you can best cut around the edges with a grapefruit knife because it is rounded. Keep the pineapple shell.

Put all the pieces of pineapple and the juice into a large bowl. Now, peel the grapefruit and two oranges. With a sharp small knife, holding the fruit over the bowl of cut pineapple so that you keep all of the juices, cut between the thin skin on each side of the segments so that you have only fruit and no pulp. Squeeze the juice out of the unused pulp so that you have the benefit of all of the fruit juices.

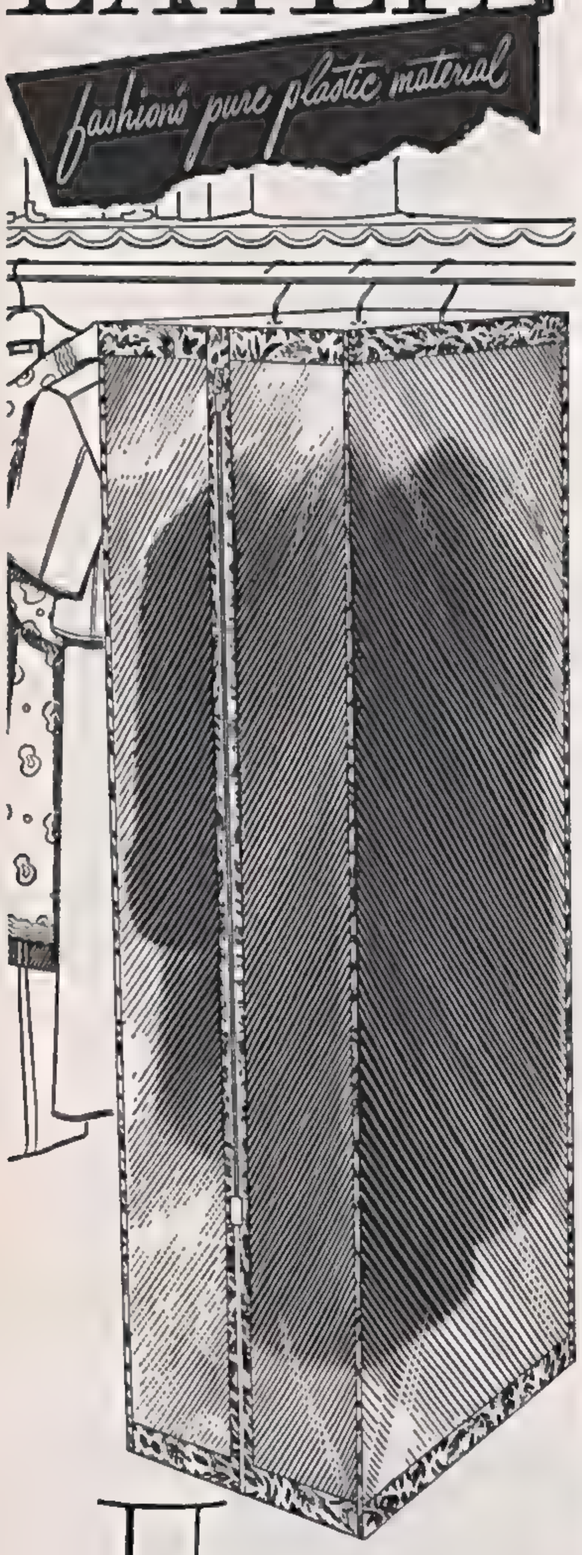
Add enough granulated sugar to the mixture of fruits and the juice of half or a whole lemon for pleasant flavour. Add a small cocktail glassful of kirsch to taste and put in the refrigerator to get ice cold. When you are ready to serve the dessert, return the whole mixture to the pineapple shell and cover it with the top which you had cut off originally and serve on a round silver platter.

If you wish to serve this dessert *flambé* at the table, heat for three minutes 1 cupful of kirsch in a small saucepan which you will bring hot to the table; pour on the fruit in the pineapple and light with a match. It is a spectacular form of serving and always makes a great hit and much conversation.

(Continued on page 210)

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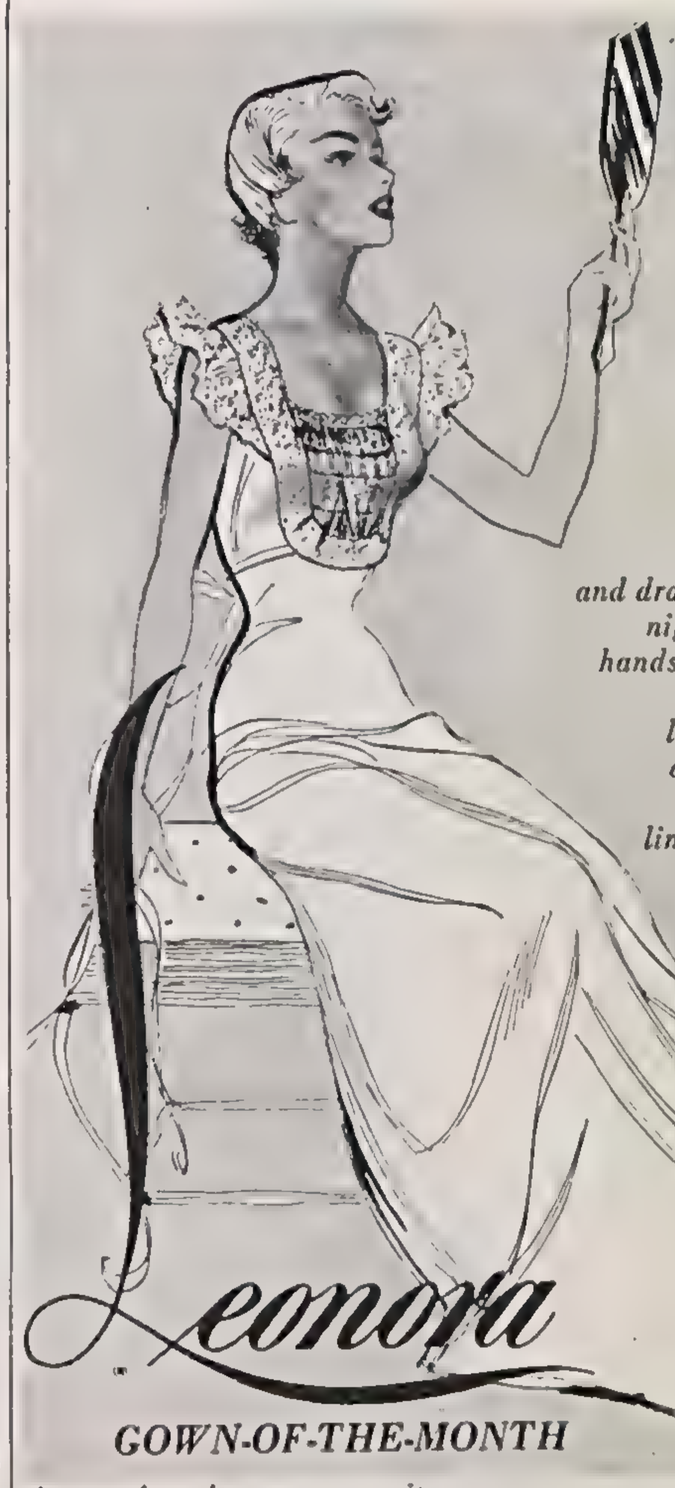
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3-COURSE DINNER PLAN

(Continued from page 209)

DINNER II

POULE AU POT

The *poule au pot* I am suggesting here is a variety I had in Italy. It is no trouble at all, and a most refreshing dinner, particularly if you have been eating rather rich foods on previous days.

Ingredients:

A broiler weighing 3 pounds, only, cleaned by the butcher
4 white turnips
Bunch of young carrots
1 onion
Clove of garlic, salt, thyme, a piece of celery, and some parsley

Shopping instructions:

When shopping for the chicken, ask the butcher for a nice chubby broiler having a nice breast and weighing 3 pounds. I mean a broiler, despite what the butcher will advise about getting a great boiling chicken. Your objective is not a lot of soup but tender, sweet chicken. Have the butcher draw it and leave it whole.

White turnips and young carrots are the only vegetables the dish takes. The one onion, small piece of celery, a little parsley tied in a bunch are put in for flavour but not eaten. A clove of garlic, peeled and thrown in whole, and a half teaspoonful of dried thyme are necessary for flavour too.

Preparation:

Singe the chicken over an open flame to remove the little hairs, and wipe the outside with dry paper towelling. Run a little cold water into the inside of the chicken for a minute and pour off.

Now, salt the chicken and gizzard well inside and out and put in whole in a pot of boiling water just covering the chicken. Add the onion, the piece of celery, bunch of parsley, and clove of garlic. Cover the pot and keep boiling about forty-five minutes. At that time, remove the onion, celery, and parsley. Add the thyme, scraped carrots (whole if small or in halves if largish), the whole turnips peeled and cut in quarters. Also, a little more salt if it requires it.

By the time the vegetables are cooked, which is about one-half hour, the dish is finished. There is, as you see, no point in over-cooking it since the chicken is young and tender. All of this can be done at any time during the day, or, if you prefer, cooked during the day the first forty-five minutes and finished up in the evening with the vegetables in one-half hour.

The dish is served in individual portions in a soup plate with the carrots and white turnips and the soup poured over all to fill the plate. It is a complete meal and excellent with warm French or Italian loaf, cut in four-inch chunks.

GREEN SALAD WITH CHEESE

Use any salad greens you prefer. I always enjoy crisp romaine with small pieces of Bleu cheese or Roquefort and a good French dressing.

Shopping instructions:

Always make a point of buying any form of salad greens when it is fresh that day and not tired and wilted. Get it in the morning, wash at once in cold water, shake very dry, and put in refrigerator, either separated or whole, to let the cold air dry it thoroughly and get it well chilled for dinner.

As for the cheese, whether it is a Roquefort on the lettuce, or a Brie or Camembert, or a Pont-l'Evêque served with the salad by the side, always remember that these cheeses must be bought ripe and *not* kept in the refrigerator. A piece of French bread served with this is infinitely better than crackers. The bread should not be warmed.

Preparation:

Just before serving, break—*do not cut*—your romaine or lettuce into three- or four-inch pieces into a salad bowl, salt all over lightly, crumble in small pieces of the Bleu or Roquefort cheese, and pour over all the following *authentic* French dressing at the last moment, toss-



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3-COURSE DINNER PLAN

ing it with a fork and spoon so that all the leaves are coated with the dressing.

French Dressing:

½ teaspoonful salt
½ teaspoonful dry mustard
½ teaspoonful mild Hungarian paprika
2 cloves of garlic, peeled and split
1 tablespoonful plain or tarragon vinegar, or lemon juice if you prefer
10 tablespoonfuls or so of olive oil

Put all the dry ingredients in a small bowl. Add the vinegar or lemon juice, mixing all well, and then slowly add the olive oil—mixing slowly as you add it.

ZABAGLIONE

This is the well known Italian dessert—served hot and not cold. It is merely a mixture of egg yolks, sugar, and a dry Italian apéritif called Marsala.

Ingredients:

1 egg yolk per person, and 1 extra egg yolk for two servings or 2 extra egg yolks for three or four.
1 cupful of granulated sugar
About a cupful of dry Marsala

Shopping instructions:

Marsala is purchased in any liquor store, costs only about a dollar for a large bottle, keeps indefinitely. The Italians use it as a mild apéritif, in place of a cocktail, and also on wild strawberries. It comes both sweet and dry. I much prefer the dry. (Sherry *can not* be used instead of Marsala.)

Preparation:

Just about ten minutes before dessert time, bring two or three cupfuls of water placed in the lower part of a double boiler to a boil and then turn the flame under it *very, very* low.

Now, break in the necessary number of egg yolks in the top part of the double boiler, mix up with half a cupful of the sugar, and just a dash of salt, and put on the lower part of the boiler. Add a little of the Marsala and begin to beat with a rotary beater, continuing to beat while adding the Marsala slowly. In about ten minutes, the mixture thickens to a lovely creamy substance very like an eggnog but a bit thicker. It is nicest served in a large wine or water glass and *not a plate.*

People who have failed with this dessert have made one of two errors: they have either forgotten that *only the yolks* of the eggs are used, or else they have kept the water in the lower boiler too hot so that the eggs have curdled. You need only a gentle heat to produce the result. It is the *beating* over the warm *bain marie* which is the trick.

DINNER III

PROSCIUTTO CON MELONE

Prosciutto is a mild Italian ham now made in this country. It is sliced paper thin, kept cool in the refrigerator. It is nicest served as a first course with inch crescents of very cold, sweet, and *peeled* melon. Honeydew melon is perfect, if ripe and sweet. Other melons are all right, too, except Casaba, which is a bit too cucumbery. This is a very refreshing and distinguished first course.

Shopping instructions:

Only the prosciutto is a problem. Very good Italian grocers have it, or else good French or American specialty food shops—not the ordinary delicatessen stores. It is sliced so thin by machine—to your individual order—that a quarter of a pound will serve three, with three crescents of melon to each person. It keeps a day or two in the refrigerator but is really at its best sliced that day.

There is practically no preparation necessary for this dish—only to have had the melon in the refrigerator long enough to have chilled well.

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Vogue's Buying Guide tells you where you can buy the fashion merchandise advertised. Under each illustration is the page number where the merchandise is shown. To find where you can buy it, look up the stores listed in your state or city. The numbers opposite each store indicate the page numbers of the merchandise they carry. Here are 675 stores selected by Vogue in shopping centers in every state. We'd like to list all stores, but space prevents. So if no store is given, write the advertiser to learn where his merchandise can be bought.....

You will find Vogue Patterns at stores marked *



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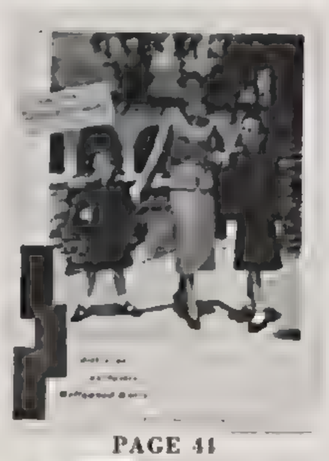
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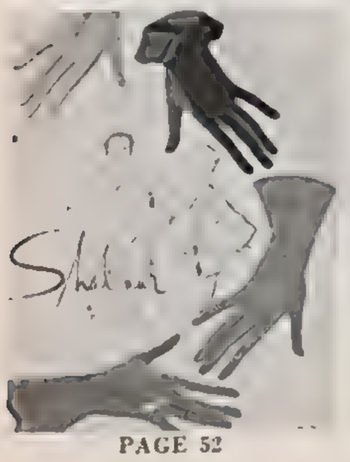
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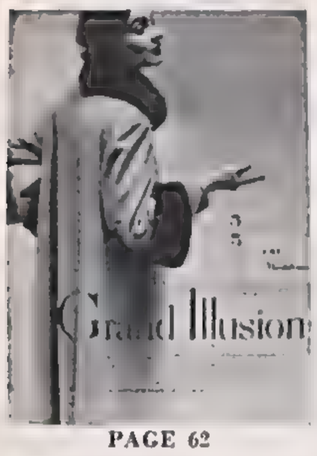
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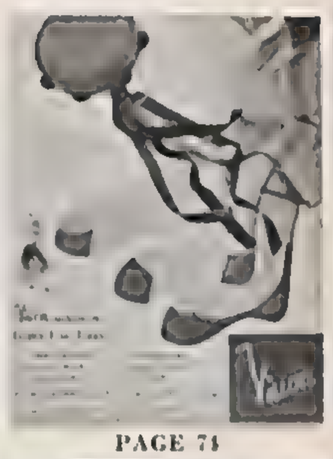

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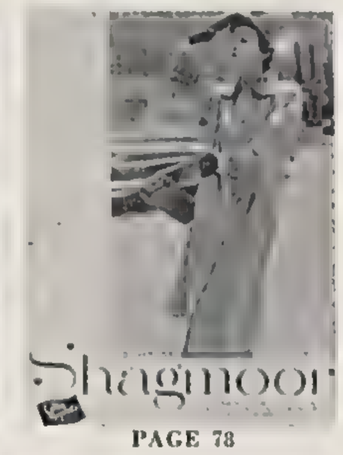
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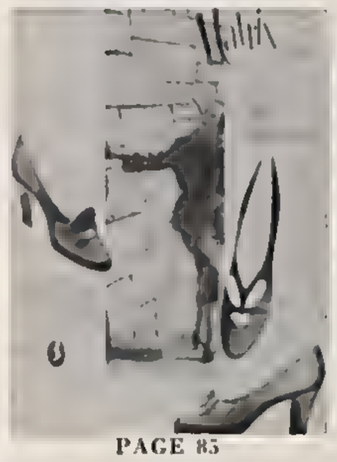
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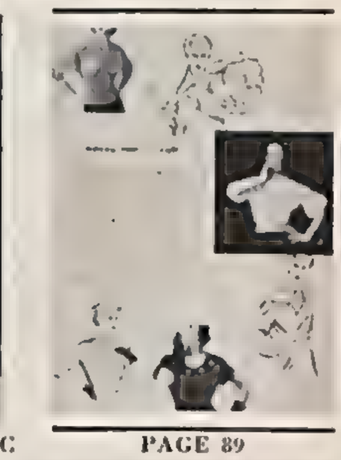

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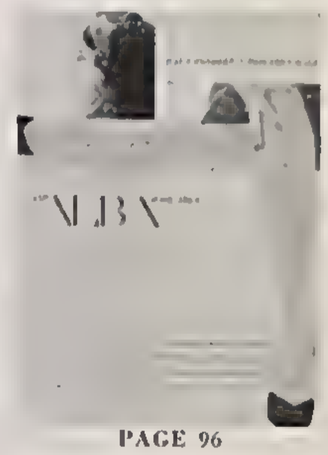
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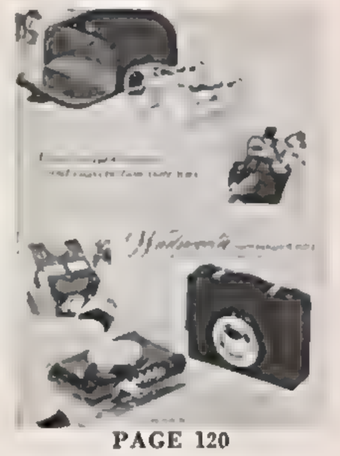
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3-COURSE DINNER PLAN

(Continued from page 211)

GIGOT

This is the French version of leg of lamb. In my judgment, no other nation in the world has equalled it. Unlike our presentation of the family Sunday leg of lamb, it is festive and elegant. I warn my readers, it must be served pink, not well done, and not one drop of water is put in the roasting pan.

Ingredients:
Leg of spring lamb
2 or 3 cloves of garlic, cut in slivers
2 teaspoonfuls of dry mustard, mixed with a little cold water to make a paste
1 peeled onion in the pan, or even 3 or 4 small white onions, to each person

Shopping instructions:

Buy only good quality spring lamb (I don't mean hothouse). Insist upon a leg of lamb weighing not more than six pounds and tender. I always try to get mine nearer five pounds and invariably do at a good butcher's. Good spring lamb has a light pink colour, not dark and tired. The butcher takes off a light skin in the natural course of his job, which is correct.

Now, ask him to chop off only the last joint of the long bone and not amputate it up to the meat, which the ordinary butcher always does. The long shank makes a much handsomer roast to serve at the table. He can make just an incision at the topmost joint so that it accommodates itself easily to the size of your roasting pan or depth of your stove. That's all there is to that.

Preparation:

If the lamb has been in the refrigerator at home, take it out several hours ahead of cooking and let it stand in the kitchen unwrapped so the fibres of the meat can expand in the room temperature. Then wipe it off with a clean damp cloth or kitchen towelling. *Never wash.* It spoils the meat and achieves nothing.

Take a small, sharp, pointed kitchen knife and make only a shallow incision in ten or fifteen places of the leg into which you insert the slivers of garlic. If you can't eat garlic for any reason, then of course don't use it, but I hope you can. You can, of course, always rub the surface well with a split clove of garlic, if you don't want the actual bits of garlic, which will give you some flavour. Sprinkle with about one half teaspoonful of dry thyme. I *do not salt it.* I also do not use pepper.

Add a light coating of mustard paste all over, and, for beauty, a sprinkling of mild Hungarian paprika which does not affect the taste but makes the lamb look beautiful. Lay in an *open* roasting pan—say, three inches deep—without fat of any kind.

About an hour before serving, heat your oven well. Five minutes on the highest fire will do it. Then put your lamb in the hot oven on the centre rack and let it roast at the highest temperature about ten minutes on one side and ten minutes on the other side so that it is golden brown all over.

Then turn the heat down to about 400 degrees, or three quarters of the full flame if you have no indicator on your stove. Put the onions in the pan now and let roast for the next thirty-five or forty minutes, basting it all over with the juices in the pan every eight minutes or so. Also turn the onions at the same time so that they get done evenly all around.

Please *do not use one drop of water nor ever cover the roaster.* It only causes condensation of steam and makes of your roast the equivalent of a stew.

When the roast has been in the oven about fifty minutes, I always make a small incision with a sharp knife in the meatiest part of the leg to see whether it is still raw or just that degree of pink which is right. In my oven, which is well insulated, fifty minutes is ample. If the incision shows the meat to look raw, put it back for another five or seven minutes and test it somewhere else again. The minutes do count, because it really takes only a minute or two of overroasting to turn the pink into grey.

When it is ready, *do not let it stand in the oven,* but serve it at once on

(Continued on page 216)



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3-COURSE DINNER PLAN

(Continued from page 215)

a large platter with the onions. By all means, if you can, serve it whole, to be sliced at the table or the sideboard. I also pour all the juices in the pan on the edge of the platter or in its well.

STRING BEANS WITH ALMONDS

Ingredients:
String beans
Unsalted almonds
Some sweet butter

Shopping instructions:
You can safely buy frozen string beans which I find very good. One box serves three well. But they must be the Frenched cut of green beans, which, as you know, is cut in the long.

Preparation:
While the leg of lamb is roasting, put the string beans, whether defrosted or not, in a scant cupful of boiling water, cover, and cook actively for five or six minutes. Then throw them in a sieve and let them drain completely free of the water for the next ten, twenty, thirty minutes—no matter, because they will be heated later in a special way.

Take a handful of unsalted almonds and throw them in a cupful of boiling water, for three or four minutes, but do not cook, of course. Lift them out with a perforated spoon and squeeze the skins off with your hands. You have thus blanched the almonds. Put them on a piece of kitchen towelling to dry a few minutes. Then, melt a little sweet butter in a small frying pan and into it cut the almonds in slivers and bring them to a light golden brown—on a small flame, stirring them frequently with a spoon so as not to burn.

Your string beans are now well drained. Throw them into the dry pan in which you boiled them, salt them to your taste, add a good sized lump of sweet butter, cover, and let stand on a *tiny* flame for six or eight minutes, shaking the pan once or twice. This last process softens or fatigues the beans, as we say, making them wonderful eating and still allowing them to retain their colour. Just when you are ready to serve them, simply add the browned almonds to the pot and shake all together.

This dinner calls for warmed dinner rolls which have a hard crust, or else warmed French bread.

PÊCHE MELBA

This is one of the most handsome and delicious desserts, especially if served at the table in a deep silver dessert platter instead of in individual portions arranged in the kitchen.

Ingredients:
Fresh juicy peaches, peeled, whole—1 to a person
Creamy vanilla ice cream
Some currant jelly worked smooth with a spoon
Slivers of *bitter* almonds

Shopping instructions:
Be sure that the peaches are ripe and juicy. Get good vanilla ice cream. Currant jelly comes in a glass. Bitter almonds are hard to find except at good herb specialty stores—but they can be had.

Preparation:
Peel the peaches near serving time so that they do not darken, and remove the pits. Lay them in the serving platter. Put the ice cream in the middle or around them—*not on them.* Put the smoothened currant jelly on the peaches. Sprinkle the peaches with slivers of the bitter almonds which *do not* get their skins removed.

(EDITOR'S NOTE: *In addition to her organized kitchen skill, Rebecca Reis is an authority on modern art. Professionally, she runs a New York art gallery for Louis Carré; privately, she and her husband have a superb collection of modern paintings which were exhibited this year at the Museum of Modern Art.*)







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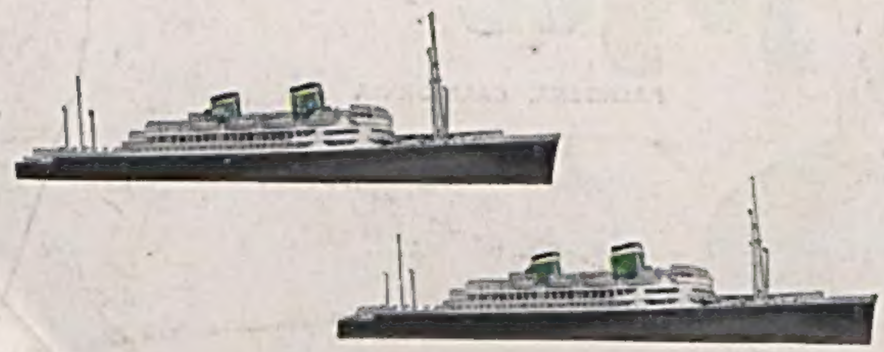
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